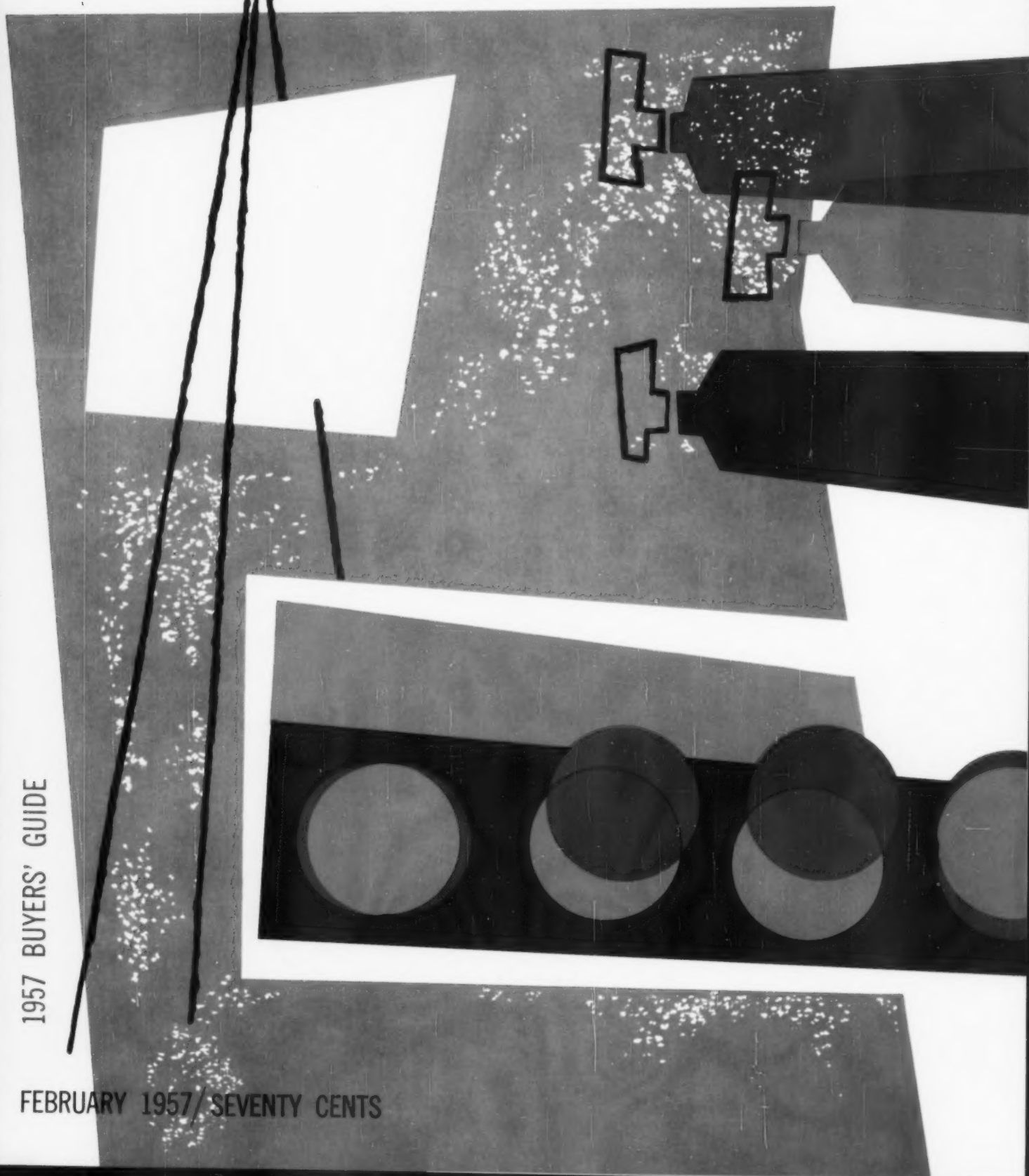


SCHOOL ARTS

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The circus lady is
riding on a pony.
Marcia Ryan, Age 6

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National Art Education
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Cover by Ellen Waring, student of Don Nichols at the Albright Art School, a unit of University of Buffalo.

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SCHOOL ARTS

the art education magazine

VOLUME 56, NUMBER 6

FEBRUARY 1957

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using this issue

Art materials and art room planning are featured in this issue of *School Arts*, which also includes the annual Buyer's Guide. Irving Kaufman writes on Education and the Imagination, page 5, and your editor points out the lack of it in a recent industrial arts publication, page 9. There are five articles concerned with art room planning, equipment, and supplies; an excellent article on texture coil pottery on page 23; and an article on cane basketry on page 27. The Here's How features, largely devoted to the elementary school level, include the combination of black and white tempera paint with water colors, how a feather released imagination in children, how collage increases interest in posters, what a colored starch wash does when applied over crayon drawings. Others include the use of packing paper, tarlatan and string, and sequins in design; what to do with scrap crayons; and two articles on drawing and painting. The regular feature pages have much of interest this month.

NEWS DIGEST

Art Meeting at Administrators Convention Art teachers are invited to meet with school administrators in a special session devoted to art education at the annual convention of the American Association of School Administrators. The meeting, jointly sponsored by the National Art Education Association and AASA, will take place in Atlantic City on Monday afternoon, February 18. Dr. Ralph R. Field, director of the division of instruction at Teachers College, Columbia University, will present various issues affecting art education. A panel of interrogators will include Dr. Anna M. Lally, director of art in Chicago schools. Grace Groves, chairman of the meeting, urges all art teachers to invite their superintendents and others to attend.

Committee on Art Education Conference Education and the Imagination will be the theme of the fifteenth annual conference of the Committee on Art Education, to be held at the University of Michigan, Ann Arbor, April 3-6. There will be a special emphasis on the relationship of imagination to both science and art, with leading scientists and artists taking part in one of the sessions. Prominent artists in various fields and leading art educators will speak and take part in the meetings. There will be a social evening and reception for artists, demonstrations by well-known artists and craftsmen, seminars on problems of art education, visits to the homes of

artists, and tours to various points of interest. A special international exhibition of children's work has been arranged. Further information may be secured by writing to Dorothy Knowles, secretary, in care of the Museum of Modern Art, 11 West Fifty-third Street, New York 19, New York.

National Art Education Association Exhibits One of the surprises in store for the NAEA meeting in Los Angeles is to be an unusual plan for the commercial exhibits. Students at Immaculate Heart College, under the leadership of the two famous sisters there, are designing individual booths in keeping with an over-all design plan. They won't tell much about their plans, even to the exhibitors, but we know the creative capacity that has been turned loose on this project and we predict it will be something long to be remembered. The conference meets April 16-19, Hotel Statler.

Syracuse Art Camp for High School Seniors Pinebrook, an Adirondack mountain retreat, will be the scene of the first six-weeks summer art camp for high school seniors to be conducted by Syracuse University starting July 1. The camp will give high school seniors an opportunity to concentrate on a balanced program in painting, drawing, and design.

Ceramic National Exhibit in New York Museum The nineteenth Ceramic National exhibition which opened earlier at the Syracuse Museum of Fine Arts is now on view at the Museum of Contemporary Crafts in New York City. George Stark of the Buffalo State faculty shared with two other sculptors the \$1000 first prize in ceramic sculpture. Congratulations! What's that about teachers who can only teach?

Goldman Heads Industrial Arts Association Advisory editor Robert D. Goldman is the new president of the Industrial Arts Association of Pennsylvania. Goldman heads the combined fine and industrial arts department at Abraham Lincoln High School, and is a prominent Philadelphia area painter. He has done outstanding work in relating art and industrial arts and we are glad Pennsylvania recognizes it.

School Arts to Increase Subscription Price The constantly increasing costs to manufacture have made it necessary, effective with this issue, to increase the subscription price of *School Arts* from \$5.00 to \$6.00. The basic reasons are those which have caused other magazines to reduce the number of pages and illustrations, to publish less frequently, or to lower the quality of printing and paper used. Several magazines with large national circulations have found it necessary to suspend publication altogether. We feel that we have an obligation to the art education profession not to lower our standards in the quality of articles, paper, or printing, or in the type of advertising carried. On the contrary, we have hopes of increasing the number of pages and color illustrations as revenues permit. We trust that your continued support in what we are trying to do for art education will make it possible to offer increasing values to readers in the months ahead of us.

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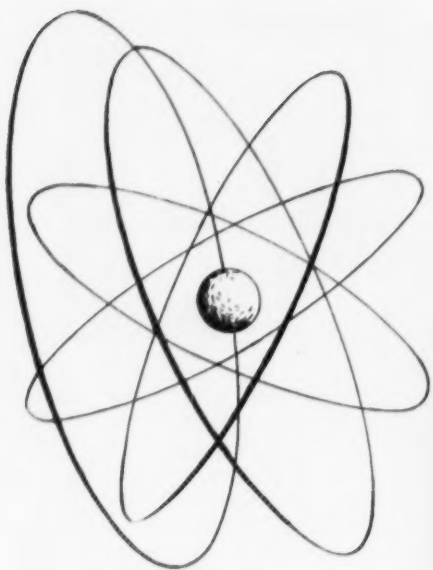
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IRVING KAUFMAN

All learning and all progress has its roots in the imagination, whether in science or the humanities. In our haste to produce technicians and mechanics, we must not blind ourselves to this important fact.

EDUCATION AND THE IMAGINATION

The imagination of man has been the basic building block that has created the patterns of various and differing societies. Prometheus might have given man the gift of fire, but it was man's innate imagination that utilized it as a civilizing force. Any new concept, any creative idea and any proposal for change has had its genesis in the flowering of individual or group imagination.

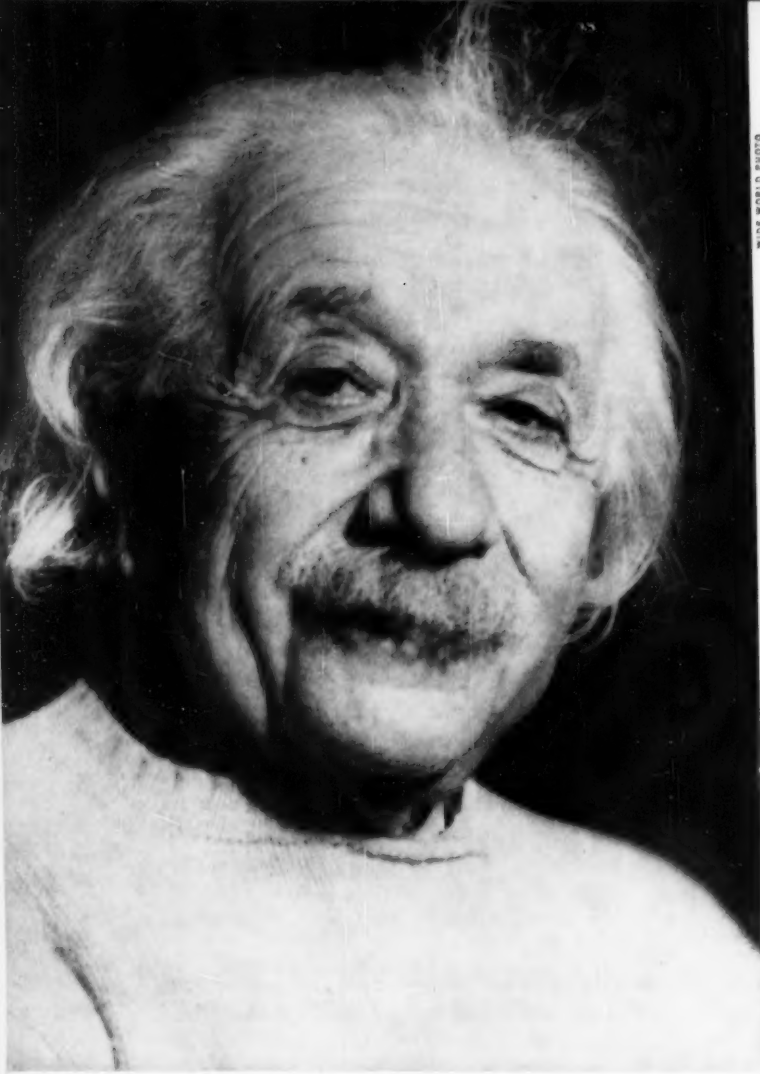
It is generally conceded that imagination is a necessary ingredient in the arts. Very few would be able to delineate the character of this quality of imagination. Some may surround it with an air of mystery, wrapping it up like a riddle

inside of an enigma, recognizing its existence when it manifests itself but making no attempt to explain its being. Others attribute this quality of imagination to the divine in man, thus putting it beyond human comprehension. Still others see it as a mass of neural reactions or the composite of sense data coordinated through the machine of man's brain. Finally, there are some who categorize imagination as one of man's intrinsic qualities, a unique organic tool that permits him to sense his environment and then creatively interpret, change and control it. Imagination, too, is often equated with such things as the aesthetic, fantasy, creativity, originality, in-

Model of a flying machine as conceived by Leonardo da Vinci in the fifteenth century. Famed painter of the Last Supper and Mona Lisa, Leonardo was also sculptor, architect, and engineer. Scientist and artist, he planned harbors, canals, and castles.



AUTHENTICATED NEWS PHOTO



The genius of Albert Einstein was his creative application of mathematics and science. Visualize him as a boy in our classrooms today, with his work completed ahead of others. Would we challenge him, or misjudge the twinkle in his eye?

tuition, inventiveness, fancy, and vision. However it is called or believed to operate, its existence is rarely doubted and its necessity in the creative act is taken for granted.

This basic assumption has been the starting point of much of contemporary educational thinking and research. It has provided many an investigator, whether he be a philosopher, an artist, a scientist or a pure and simple teacher with a jumping-off point and a positive insight upon which to build a system of values and a method of approach. John Dewey has said, "It is by way of communication that art becomes the incomparable organ of instruction, but the way is so remote from that usually associated with the idea of education, it is a way that lifts art so far above what we are accustomed to think of as instruction, that we are repelled by any suggestion of teaching and learning in connection with art. But our revolt is in fact a reflection upon education that proceeds by methods so literal as to exclude the imagination and one not touching the desires and emotions of man." To

negate the role of imagination in education then is to teach in a narrow, static manner that divorces the processes of learning from the essential character and needs of the student.

The awareness of the senses, the aesthetic quality in experience, and the expressive act that transforms this over-all imaginative quality into communication is an integral aspect of learning. It is then modified and qualified by reason into a form that becomes knowledge acceptable to the community as well as to the individual. This way of knowing is disseminated by the creation of symbols and their manipulation in all areas of human thought and action. In fact, it is this symbol-making quality that distinguished man from the other animals and is uniquely his way of knowing himself and investing meaning in his environment. The symbolic act here is meant in its broadest sense including not only art in all its forms but science, literature and politics as well. These fields are symbolic manifestations as surely as in art, using differing forms, substituting numbers, words and structured ideas for line, color and shape. Requisite to the development of the particular set of symbols in any of these areas is the act of imagination.

We can all sense the imaginative creativity in T. S. Eliot's "The Wasteland," in "Moby Dick" or the plays of Sophocles. A movie such as the Japanese "Rashomon," the music of Bela Bartok, and the dancing of Moira Shearer give us yet more objectification of imagination in symbol. Yet too few of us can appreciate the imaginative basis of Einstein's space-time continuum, the intrinsically creative imagination of the work of Oppenheimer in disintegrating the atom, the productive vision in the building of a T.V.A. or the creative synthesis in enacting a social security law. We accept the necessity of stimulation of the imagination in what are popularly considered as the arts. But we do not transfer this need in the area of general education often enough. We do not recognize the essential role that imagination plays in developing independent and fruitful thinking in all fields of learning and in the application of knowledge to human requirements.

This emphasis on creativity and the development of imaginative faculties has assumed a central pivot in current educational philosophy. Much of this stems from Dewey and his early disciples as well as from more recent research. The work of the Gestalt psychologists, the perception laboratories at Princeton, the philosophy of Ernst Cassirer and Suzanne Langer, the dissecting of the imagination by the physiologist G. W. Gerard, are but a few indications of the current directions. We can legitimately state that the elementary schools, at least, have profited tremendously in the last three decades from this thinking. Their entire curriculum and teaching methods have undergone a metamorphosis. Children are afforded intellectually healthier and emotionally more secure environments, while their unique potentialities have been given an opportunity for ample growth and creative expression.

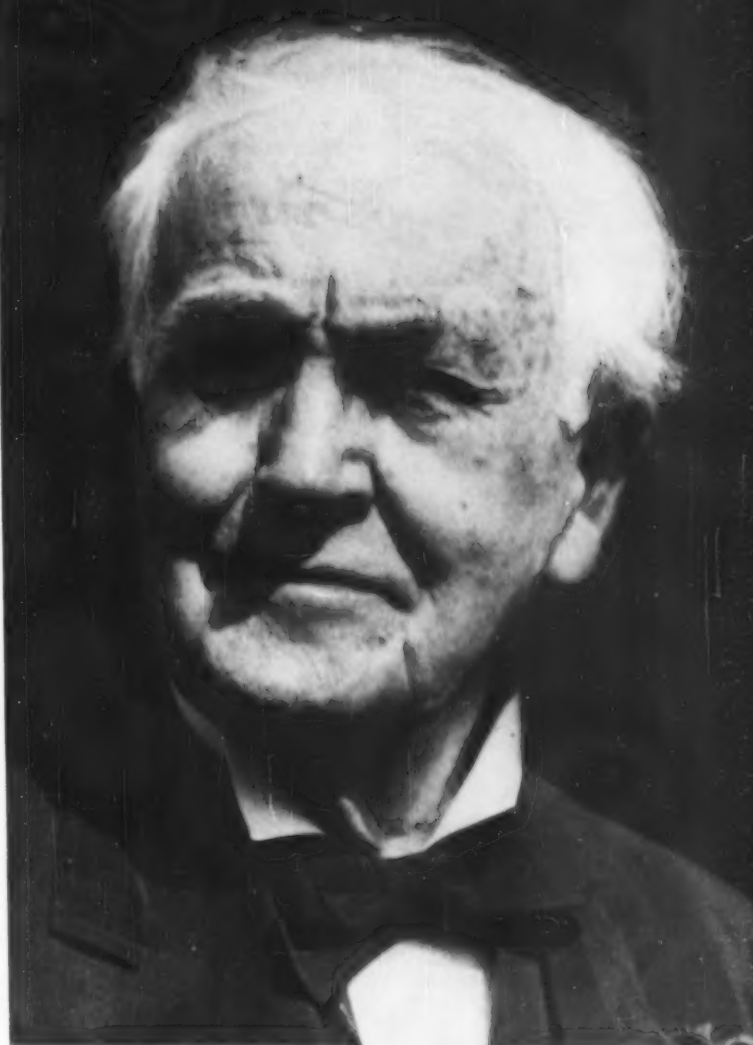
The widespread introduction of art education on this level has had a major share in fostering this quality of educa-

tion. True, even at this date some school systems and many individual teachers wear this new approach as a patina of modernism not really allowing the sense of the approach to hit the bedrock of basic understanding. Yet we have only to visit an elementary school almost anywhere in the United States and contrast it to what we would have found in the early decades of the century to easily discern the profound change that has occurred. It is the hope that the more positive factors evidenced on the beginning levels of education will spread and invade the middle and higher levels.

In visiting an elementary school where a good art program is in progress one cannot escape the variety and the enthusiasm of the expressive products exhibited. But even more significant is the visit to the classroom where the actual processes of creating can be observed. The children are engaged in all manner of symbol making and manipulation and the improvisation of still more symbols. They reach out for the sense data and you can almost chart the inner promptings and the imaginative prism through which the data is assuming organization, structure, and meaning for the individual. The beneficent guidance of the mature teacher is made to tickle their fancy and challenge their powers of decision in the choices offered and in the presentation of new or novel information and technique.

The maturing process is written large and bold when a child suddenly discovers a configuration or almost magically solves a problem of color or composition. Here the young student is grappling with what are the core and nuances of reality for him at that particular moment in his development. Here is the raw stuff of the world and its imaginative interpretation for the unique personality that it involves. Here is the underpinning of knowledge and the justification for knowledge; here are the beginnings of individual personality and the makings of attitude. Here is the human act of creating that has given us our world. And here is the link that binds the various subject areas and disciplines. It is the creative act, nurtured by the senses, enriched and developed by the imagination, and given body as expression in some communicative form.

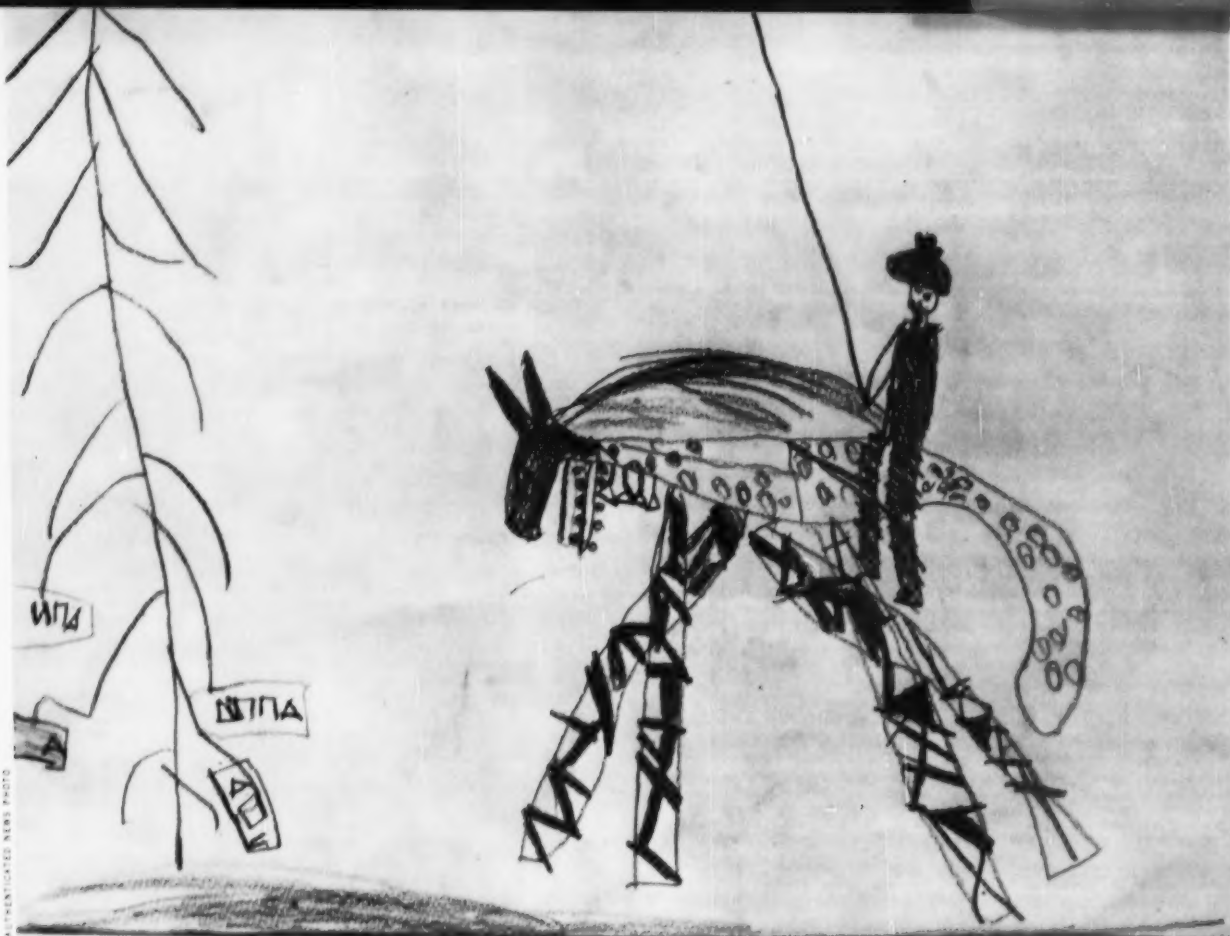
It is this link, this creative effort, that is basic to learning whether that learning is in science or the humanities. It is important to all areas of knowledge and must be emphasized and underscored if we are to produce the kind and the quality of trained people we require to secure an independent, democratic way of life. Lately, we have been aghast at the competitive rate with which the Soviet Union has turned out technicians. In order to maintain our supposed lead we have strongly stressed the technical aspects of education. We are deliberately encumbering ourselves with blinders in order to gain a quantitative end, too often ignoring the qualitative aspects as well as our stake in the humanities. This "operation technician" may give us a goodly number of mechanics but it is doubtful whether we will increase our supply of creative research personnel and scientists of the stature of Fermi, Urey or Oppenheimer. Their early development does not follow any specialized



Thomas Edison patented over a thousand inventions. If he were in school today, paying very little attention to the class discussion because he was busy inventing phonographs and telephones, would we encourage him in his imagination?

regimen but is rather the outcome of creative processes that may wither within narrower confines.

The work of the creative scientist who contributes to our knowledge and enlarges our sense of reality is most akin to that of the poet and artist. Its initial form stems from insight, intuition, and pure imagination. Its breadth and daring are based on earlier symbol-making qualities intrinsic in the individual scientist's education, formal or otherwise. It is only after this creative impetus that the mechanical aspects of experimentation and verification appear. Here too, imagination plays its role in orienting the direction and nature of the scientific method. It orders the quality of examination by manifesting the extent to which the examiner is familiar with sense data—things, materially and sensually. It provides vision. Alfred North Whitehead in arguing that art and literature give vision states further in his book, *The Aims of Education*, "Vision is the necessary antecedent to control and to direction. In the contest of races which



Like children everywhere, four-year-old Elena Korotayeva of Moscow shows a high degree of imagination in her art. We must preserve these qualities, as well as the simple faith of children, if we are to direct the efforts of man constructively.

in its final issues will be decided in the workshops and not on the battlefield, the victory will belong to those who are masters of stores of trained nervous energy, working under conditions favorable to growth. One such essential condition is Art."

It would seem incumbent upon educators in general to recognize this need of imaginative stimulation, in providing the opportunity for all students on all levels to engage in direct creative effort. Within recent years our best scientific schools have tended toward more and more emphasis upon the humanities. In 1953 the most distinguished of these schools, the Massachusetts Institute of Technology, set up a committee to study the role of the visual arts in scientific and technical curricula: Bartlett Hayes, Jr. (Addison Gallery), John Coolidge (Harvard), Robert Iglehart (New York University), Charles Sawyer (Yale), and James Johnson Sweeney (Guggenheim Museum). In an important report, to be published in 1957, the Committee notes the interest of the scientific faculties in extending the imaginative and creative experiences of the student, and their insistence on the education of men who are more than specialists—The Committee's recommendations for an expansion of the visual arts at M.I.T. are expected to effect changes in institute programs which will be of very great interest to us in art education.

If we can accustom ourselves to think in terms of process as well as technique we will have no problems in wedding technical education to general education, or scientific education to aesthetic education. The interrelation and mutual dependence of the arts and the sciences seems clearer than at any time in the past. The present intellectual and educational climate seems full of promise—but we must be as willing to examine our own work as we are to expect changes on the part of others. "Either we make science," said Croce, "or we make art." We begin to suspect that we cannot make either without the other. The educational implications of this suspicion provide our foremost current challenge. Art can readily be seen as the basis for a natural and developmental education. This is the thesis of Sir Herbert Read. Though this may be a long time in coming we should recall Bernard Shaw's admonition: "I am simply calling attention to the fact that fine art is the only teacher except torture."

Irving Kaufman is instructor in art at the University of Michigan, Ann Arbor. The article is in keeping with the theme of the coming annual conference of the Committee on Art Education, which will be held on the university campus in Ann Arbor, April 3-6. Mr. Kaufman is a member of the local planning committee. Watch for program announcement.

D. KENNETH WINEBRENNER

A recent state industrial arts publication includes patterns and advocates procedures which bring into sharp focus the differences in ideology between art and industrial arts. We can no longer ignore this.

A NEW LOW IN INDUSTRIAL ARTS

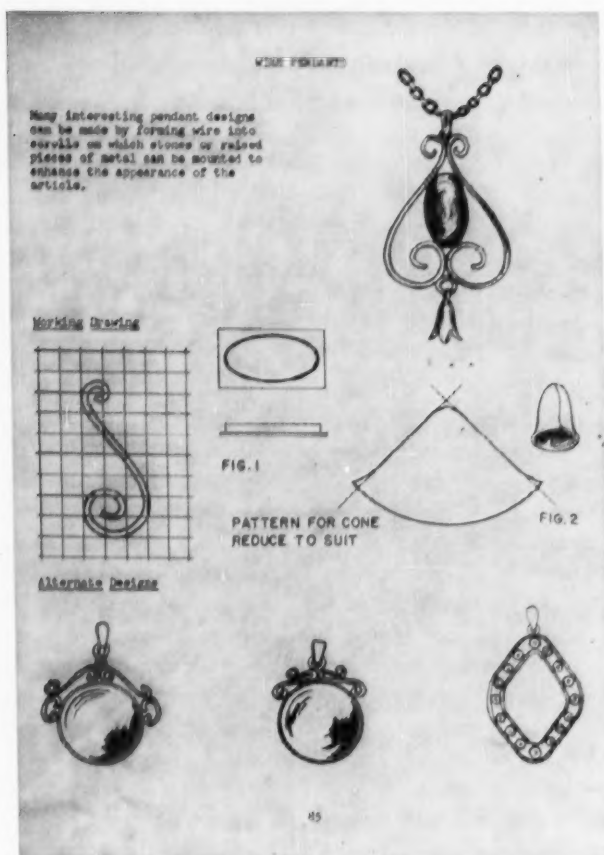
This is probably one of the most difficult articles that I shall ever feel impelled to write. It is almost like turning one's own mother over to the police, knowing that the entire family of education will share in the ridicule accompanying an unsavory disclosure. Years ago, members of a family who had peculiar characteristics were often chained in the basement and shielded from public view. We could wish that this solution were possible in a current educational situation of which we are very much ashamed. But, since all that goes on in public education is inevitably exposed to public view, and we are reminded that no problem is ever solved by hiding it, we are going to face the situation squarely and frankly. Will those of lesser faith or lesser heart please bear with us, for we cannot maintain our professional integrity and allow this situation to go on unnoticed and unchallenged.

I could not believe my own eyes when I saw a copy of a book, "Jewelry Project Ideas," recently published by the Bureau of Industrial Arts of the New York State Education Department in Albany. As seen by the accompanying illustrations, this book contains patterns to be copied by secondary school children that compete with or outdo the very worst features of nonprofessional commercial publications. Because it is published and apparently sanctioned by the State Education Department in New York, it gives dignity and authority to practices and philosophy with which we are in violent disagreement. Many people connected with education in New York have already disassociated themselves from this publication and have expressed the earnest hope that it will be withdrawn from distribution until it can be re-edited to conform to con-

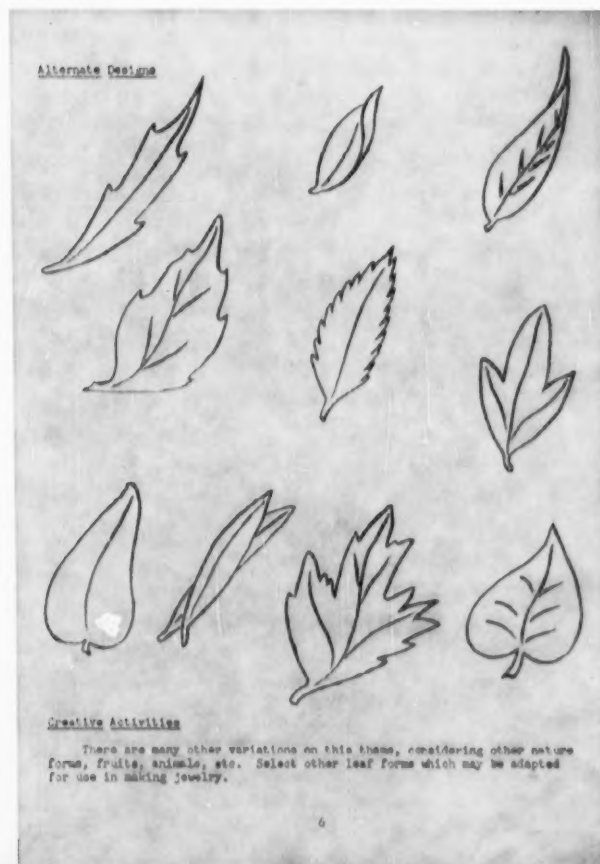
Cover of book censured in article. The term "University of the State of New York" is practically synonymous with "State Education Department," and should not be confused with colleges making up the State University of New York.

Page 2 of the book, containing an assortment of "alternate designs" continued from page 1. Students are not only to copy designs, but are to copy "designs" which are largely in poor taste and even unsuited for the metalwork process.





Patterns and graph drawing are provided for a pendant of the type popularized by a book published in 1917. Leaves below would have been greatly stylized, even in 1917 book.



porary educational philosophy and methods. It might be argued that this family squabble should be settled within the confines of New York State. But what goes on in the "empire state" will no doubt influence other states, and we realize that this publication simply gives official sanction to what has been going on for many years in many places. It points out, too, the growing conflicts in ideology between art education and industrial arts education that can no longer be kept under cover if they are to be solved.

Since this publication was an official document, bearing the names of the Commissioner of Education, Regents, and various officials concerned with education in the state, we wrote to Commissioner James E. Allen, Jr., in November and sent copies to many others responsible for educational policy as well as those involved with the production of the book. Although we have received an acknowledgement from the office of the Associate Commissioner expressing the department's concern in matters where activities of various areas overlap, we have received no assurance that the publication will be withdrawn or revised or that there has been any consideration given to these possibilities. In fact, replies to the letter have been conspicuous by their absence. The gist of our letter to the Commissioner follows, together with a summary of other views expressed.

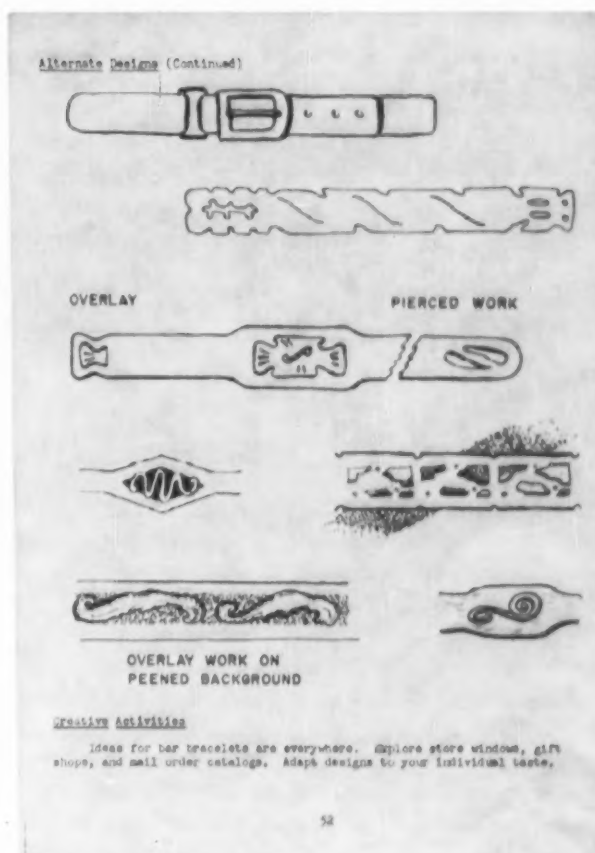
"This publication is the very antithesis of the trends in education in the United States of the past one hundred years. Its stereotyped and noncreative approach confesses either an ignorance of educational philosophy and objectives or an indifference to them that is astounding and appalling. We have come to expect of commercial interests the use of patterns and other stereotyped devices that circumvent education and run counter to all that the profession stands for, but we cannot believe that in this century a state education department would approve this approach and advocate it." We can account for an individual author writing a book that includes patterns and dubious procedures on the theory that he is ignorant of contemporary art teaching philosophy, but we can never approve and condone the publication of such an aesthetically abhorrent instrument under the auspices of the State Education Department. Its publication is, sir, an insult to you, your staff, the Regents, and all of us who are in any way associated with your department. The advocacy of copying designs, even from children's coloring books (not to mention the outdated examples included for copying purposes), discredits our state education department. Circulation of this material in other states and to individuals who are conversant with education will hold New York State up to severe and adverse criticism. We cannot believe that you condone such an approach in education.

Many individuals disturbed by this abortive publication have written letters of protest. A prominent art educator had this to say, in part: "This publication violates almost everything that we believe is important in the creative and expressive development of people and in the development of an ability to discriminate good design quality in objects. It contradicts good design, good taste, good education,

good student development, and contradicts itself as between what is said in the preface and what follows. Even in the body there is contradiction between the headings 'Creative Activities' and what is stated under them. . . . From the art and taste standpoints, what is contained as 'designs' is a collection unselected as to quality, and by every standard of art, very bad in structural design and ornamentation. Take your choice of any principle of good design and you will find it grossly violated in this publication. The publication does not even show a respect for the material metal, as throughout it suggests that the feeling of metal be transformed into imitation leather belts and buckles, dogs, birds, butterflies, leather thongs, flowers, plants, hearts, trains, fish, even baseballs, boots and wishbones. Worst of all in this connection, it violates the thing most characteristic of contemporary three-dimensional design and engineering today—honesty of materials and purpose. Yet the preface claims to bring one up-to-date in design."

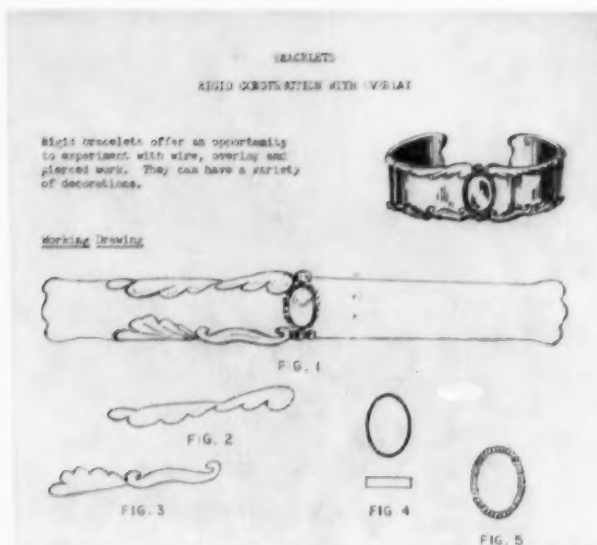
We in art education have our own house to get in order, although we have made considerable progress in getting in step with the educational currents of the past twenty-five years. We still have art teachers in some communities who pass out patterns and do the very thing we condemn in this industrial arts publication. We have been aware of the fact that many individual industrial arts teachers and individual school districts have been using noncreative procedures for many years in many places, aided and abetted by commercial patterns and even by some of their own professional magazines. But we do not know of a state education department which currently dignifies copying in art like this New York industrial arts publication. We realize, too, that there are many industrial arts teachers who have been doing their best to stimulate creative activity. We take our hats off to them, and do not mean to suggest any generalized criticism of the industrial arts field that would apply to everyone in it. We will be anxiously awaiting reactions from those industrial arts educators who are well-grounded in educational philosophy to see how many repudiate this document and disassociate themselves from it.

The current controversy can serve a valuable purpose if it causes us all to realistically face the problems that exist when art teachers and industrial arts teachers use radically opposing methods of teaching. We have been trying to cover up some of these problems, trying to kid ourselves that they do not exist or hoping that eventually the problem will be solved in our teacher training institutions. There are too many cases where the same children are told that it is wrong and harmful to copy and are stimulated to do creative work in the art room, only to be handed patterns when they go to the industrial arts shop. Administrators would not condone teaching in a social studies class that denied the truth in science; or tolerate a textbook in English that advocated communism on the theory that English is not a social studies class. The Gestalt psychologists have helped us realize that influences cannot be departmentalized or fragmentalized and that each child is the product of his



"Alternate Designs" for bracelets, above, certainly do not elevate the taste of the student. The same can be said of the references to design and "creative activities" below.

References to design in each unit are under three headings, "Working Drawings," "Alternate Designs," and "Creative Activities." Apparently the plan is to trace or enlarge by the graph method the first design that is shown under "Working Drawing." If that design is not satisfactory to the student, he may copy a number of other designs headed "Alternate Designs." If he is a real nonconformist he may look elsewhere for ideas to copy as suggested under "Creative Activities." The use of the word "creative" in this connection is somewhat of a bastard use of the term as will be illustrated in some of the following suggestions given under that classification. "Good sources of ideas for new designs of this type are: cartoons, pictures in children's color books, and toys." "Single line illustrations found in encyclopedias, seed catalogs, books on sea weed, wild flowers, and trees are exceptionally good inspirational material." "Other attractive designs for shank shoulders may be found in jeweler's ring catalogs and also from rings which people are wearing." "Borrow ideas for charms from hex signs, mystic symbols, signs of the Zodiac, doodles, geometric designs, cartoons, hobbies, sports, school, club, and Scout insignia; initials, fish, snails, butterflies and other insects; animals, birds, and sea creatures. Adapt Western, Indian, Mexican and jungle motifs to charm designs. Costumes, dancers, trees, and flower forms, and even silhouette drawings often found in children's coloring books and nursery rhymes are also adaptable to charm designs." "Art magazines, women's magazines, gift suggestion folders, advertising circulars, all contain ideas which can be worked into designs." "Designs for ladies' cuff links may be found in the print of the material of the suit or jacket with which the cuff links will be worn." "Look for suggestions for designs of this type in jewelry store windows and jewelry advertisements. Consult trade magazines and journals; these are also excellent sources for project ideas."



Working drawing and patterns for a bracelet, from page 71.

total experience. There is no excuse for a double standard in education which belittles and nullifies the best efforts of any sincere teacher, regardless of his area of teaching.

Another problem pointed up by this controversy is the growing overlapping of activities as both art and industrial arts give more attention to the handcrafts. Many of us welcome the principle of overlapping in all subject areas because we believe in the integration of school subjects and the elimination of rigid subject-matter lines. We do not object to the introduction of the hand arts in the industrial arts area, even though it cannot be justified on the thesis that the purpose of industrial arts is to "interpret industry." In fact, the current interest in jewelry indicates the desire to offer something that would appeal to girls in high school. A recent book, authored by industrial arts educators, presents crafts activities for the elementary school. This indicates, also, a growing interest in the elementary field. Like the New York industrial arts publication, this book also includes patterns to be copied, even for children in the first grade or kindergarten. The conflict in approaches is not really simply between two areas in education, but between industrial arts and education itself, for certainly this trend runs counter to the broad educational philosophy of John Dewey and other great leaders of this century as well as the teaching of the Gestalt psychologists.

We believe that what happens to a child when he is doing something is vastly more important than the product itself. The school experience should enable a child to become self-reliant, and should develop qualities of individual uniqueness and personal integrity which will help him make his own personally significant contribution throughout life. We don't believe that this can be done where the emphasis is on the product for its own sake or where the child is early taught to rely upon the canned stereotypes of adults who are far

less creative than the child before they start to work on him. This official sanctioning of methods which are inimical to twentieth-century education calls for the determined opposition of administrators and teachers in every field who have the interests of children at heart. Those who lack the energy to work unceasingly to eliminate this problem should at least pray that this curse may be removed from education.

Unless industrial arts can get in step with education, there are serious questions whether the area has outlived its usefulness. The excuse is sometimes given that there "isn't time" for everything. This is true, of course, and that is the very reason why our limited influence upon children should be directed to those more permanent qualities of integrity of character and personal competency that will outlive copied pot holders and fly swatters with embroidered designs on them. The question is not whether we should choose between teaching technical skills or developing individual expression. We can teach them both, and at the same time, through parallel learning activities. It is being done every day, in both art and industrial arts classes. It does require a type of training that is much more broad than some of our teachers have. This will be corrected in time, but industrial arts teachers should take the initiative in taking in-service courses in design as well as in principles of education. Those who feel their own inadequacies in design may at least allow the children to do their own designing without interference and imposition of stereotypes. Many classroom teachers have already discovered that this works pretty well in the elementary school.

In cases where design is of primary importance, as in the hand arts, the teaching should be done by those who are equipped to teach design. By the same token, the teaching of technical skills should be done by those who have prepared themselves to teach these skills. We cannot claim the area of the hand arts to be the exclusive field of art education because we still have many art teachers who were educated in art schools at a time when the emphasis was almost exclusively on painting, drawing, and other two-dimensional activities. These teachers need to supplement their previous courses in art with additional training in the crafts processes. As more industrial arts teachers become competent in the teaching of design, and as more art teachers become competent in teaching working skills, the lines between art and industrial arts will largely disappear—at least in the handcrafts area. Because the same teacher should be qualified to teach both design and the craft processes, it seems a bit foolish to maintain the rigid lines between art and industrial arts. Eventually, the two departments must get together under one roof and with one philosophy (as they already are in some places) or the industrial arts must be limited to "interpreting industry" and hand activities restricted to the art program.

The author is editor of *School Arts* and professor of art at the State University of New York College for Teachers, Buffalo; author of "Jewelry Making as an Art Expression."

JOHN R. MIDDENTS

The Army Special Services Crafts program in Europe has designed compact, portable crafts furniture and installed it in some three hundred shops. Here are many suggestions applicable to the average art room.

Versatile Army crafts equipment

Many of the self-assured senior high school boys of your last year's art classes are now standing at sentry posts all over the world. These young men and their predecessors have been encouraged in continuing their art interest by the Army's Special Services Crafts Program. Professional art educators who are civilians direct this activity, the largest recreation art program in the world. In Europe their job is through workshop techniques to increase the teaching and technical abilities of the native instructors who in turn teach the soldiers. Some of the building problems facing the rapid expansion of such an extensive program are peculiar to the armed service. However, many challenges closely

parallel those which must be met by the individual art teacher or supervisor. In Europe the Crafts Section has designed equipment which has enabled it to open shops in those areas where there was an immediate need or where the hard-pressed construction program could not build shop furniture at the site. Approximately 300 crafts shops and photography laboratories were involved in this plan.

The versatile art room furniture which was built was designed to offer facilities for six basic crafts: leather, metal, wood, ceramics, models and graphic arts. The equipment was constructed so that it could be utilized in rooms which were never intended for such activities. In addition these

1. A movable crafts bar has storage space for supplies and hand tools, and a small work area; designed for limited space.



PHOTOS COURTESY SPECIAL ACTIVITIES DIVISION, U. S. ARMY, EUROPE



2. The self-contained crafts bar can be moved for storage.

same units were designed so that when a more permanent type facility becomes available, the equipment can be disassembled and reassembled in new combinations as the basic furniture of new shops. Many school systems may also be planning for immediate temporary use as well as a permanent type art room in some other building at a later date. The Crafts Section in Europe found 30 inches by 30 inches to be an easy transportable size and used it as a modular basis.

The height of these base units allows them to double when necessary as work tables. Placed one on top of another these combinations afford a means of separating the room into different activity groups. If a school situation demands that an art room frequently be available for other types of activities, these locked storage units permit a varied utilization of the room space.

In some localities family groups utilize the crafts shops and photo labs as centers for many projects of mutual interest. Observation of native crafts during vacation trips frequently stimulates activities such as pottery, jewelry and woodworking. Foreign landscapes, native costumes and customs reappear once more on the films processed in photo lab darkrooms where full-time indigenous instructors not only explain techniques of exposure, developing and enlarging, but also assist the amateur and professional in exploring creative pictorial and crafts possibilities. To quickly establish photo labs in a variety of buildings, a type of modular furniture similar to that equipping crafts shops has been constructed. This features a plastic sink which has storage space for large developing trays beneath. Photo labs utilizing this sink unit usually plan for an installation which combines these sinks so that both of the long sides could be used. Such a plan was found useful for it allows a large number of participants at one time to be using the developing trays. It also has been found very practical from the standpoint of teaching demonstrations, since it allows the instructor to stand in front of the students where his operations can be clearly observed.

Crafts Bar (Figures 1 and 2) In those areas where available space was extremely limited or where an isolated duty post was manned by only a small number of soldiers, the

3. Back view of combination base and display unit, closed.



4. Back view, open; showing space for books, tools, supplies.

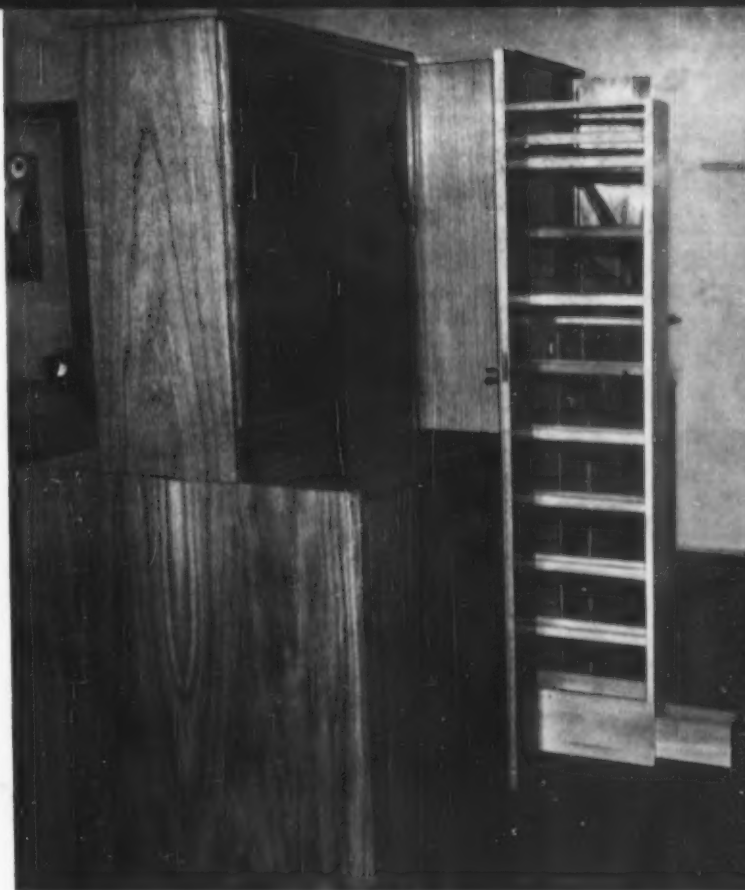


Crafts Section furnishes a movable crafts bar. This self-contained unit has storage space for supplies and small hand tools; it also provides a small work area. Mounted on rollers it can become the center of a room's activity, while at other times it can be stored in an unobtrusive area. Such a unit is frequently a nucleus from which grows a demand for a larger type crafts facility.

Combination Base and Display Units (Figures 3 and 4, Back view) One side of the top unit on the left can be used as storage space for books. When firmly attached to a base unit the piano-hinged door and interior of the top unit on the right offers space for silhouette type tool storage. The base units store a variety of small hand tools and supplies. The larger shelf areas are frequently used for keeping the bigger half-completed projects within the shop. These units were made with doors on both sides or one side only to permit either an island type planning or utilization of wall space. (Figures 5 and 6, Front view) The top unit on the left is cork-covered for pin-up type information and displays, its shelved interior is used for storing small frequently used items. The right top unit affords a shallow glass display case. Leather is kept in the large vertical unit. It allows air circulation around the hides and when the rack is pulled out, the different kinds of leather can be seen and easily removed. The lower area of this vertical unit furnishes a place for odd-sized drawing boards and paper. The wire unit on the upper left or right holds paper stocks in a manner which prevents their buckling (Figure 7, End view).

PAVING BY DEPARTMENT OF DEFENSE

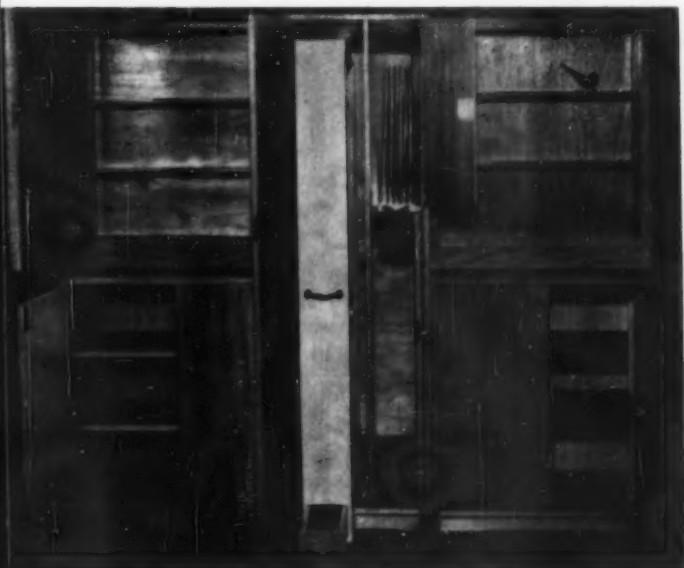
John R. Middents is crafts director in the Army's special services program in Europe. His mail address is Special Activities Div., Hq. USAREUR, APO 245, New York, N.Y.



7. End view; showing the vertical rack for storing leather.

Your editor met special services crafts directors from all over the world at a recent workshop meeting at Fort Jay. We had been previously impressed with the fine work in the Army crafts program. We know now why it is so excellent.

5. Front view of combination base and display unit, open.



6. Front view, closed; showing display facilities in unit.





CPA, DAVID L. BOOTER

8. German children as well as their parents are interested in a picture-taking soldier. Army photo clubs exchange exhibits with photo groups in German communities. Facilities for developing and printing are provided in similarly planned units.

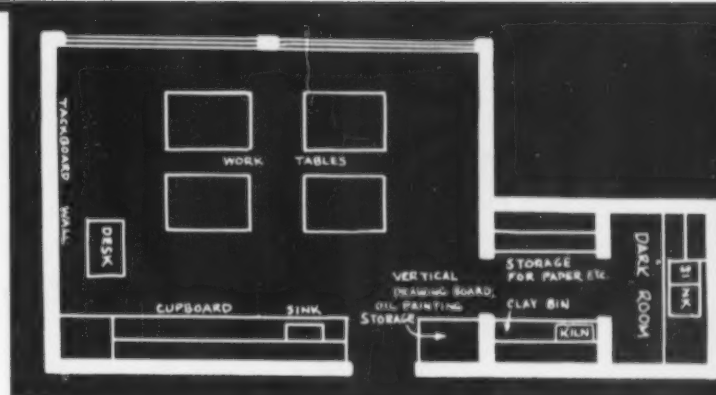
planned for purpose

DANIEL C. HARTER

Because the art instructor and his students were permitted to share actively in the planning for art facilities in the new Pine Valley Junior-Senior High School, the plans include a number of features which might have been overlooked if the architects had not been so cooperative. The art room is provided with a storage room where shallow drawers accommodate large sheets of paper and illustration board. There are clay bins and ceramic facilities. A unique feature is the vertical storage for drafting or drawing boards and wet oil paintings. With an increased emphasis on exploration in many medias, darkroom facilities for photography were incorporated. These will provide for experiences in the basic mechanics of photography, permit such design experiments as the making of photograms, and stimulate increased interest in what is composed in the view finder of the camera—a new type of art experience. The arrangement is not elaborate.

The darkroom design provides for a large double sink, with cupboards on the left for chemicals and on the right for film and photographic paper. Above the sink is a shelf for electric timers, and above this are wall safelights (red, green, and yellow). The developing process takes place to the left of the sink. One sink is for print and film washing and one for the mixing of solutions. At the right of the sink, and directly above storage is the enlarger and printer.

Daniel C. Harter, who developed these plans while teaching at South Dayton, New York, has accepted a new position at the Cleveland Hill High School, Buffalo. These plans are worthy of considerable study because of their simplicity and compactness. A relatively small space is well planned.



Floor plan. Storeroom with drawers and clay bin is below.



Darkroom, left. Main art room storage and sink wall, below.

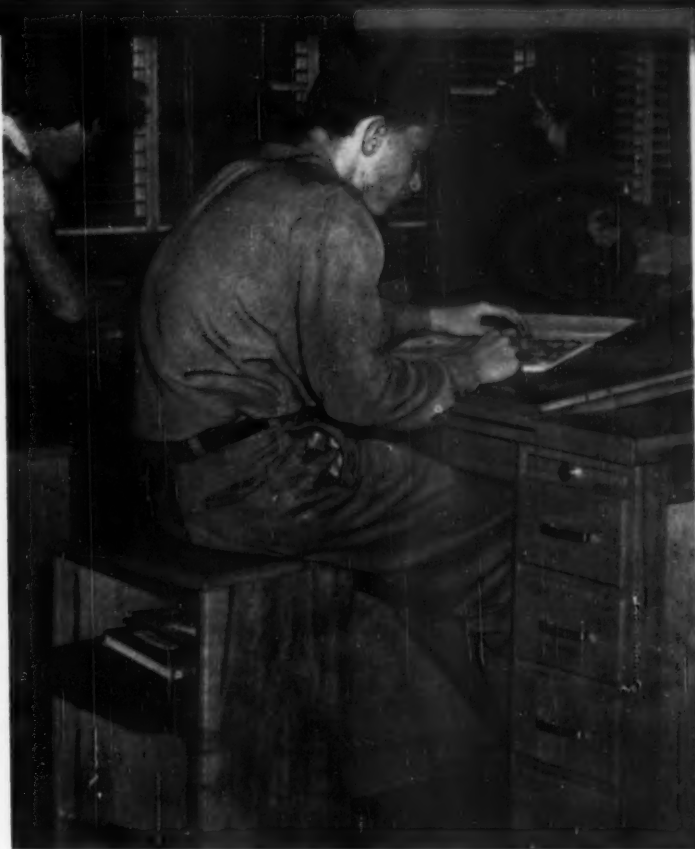


remodeled for an enriched program

WALTER YOST

The remodeling of the art department of the Atchison High School proved to be an interesting venture, which involved a considerable amount of time and study. The furniture and facilities were drawn by the students and were manufactured by a local craftsman. The students showed a keen interest in this project and also helped to plan the arrangement of all the rooms. It was decided definitely that the entire department should be arranged in units, which are provided for all processes. With new processes and methods being introduced each year, each should have an adequate, orderly space provided. This allows for working convenience, ease in making inventories, and a fixed responsibility of the students who are assigned to their project. One of the greatest helps in planning our department was our visiting other high school art departments.

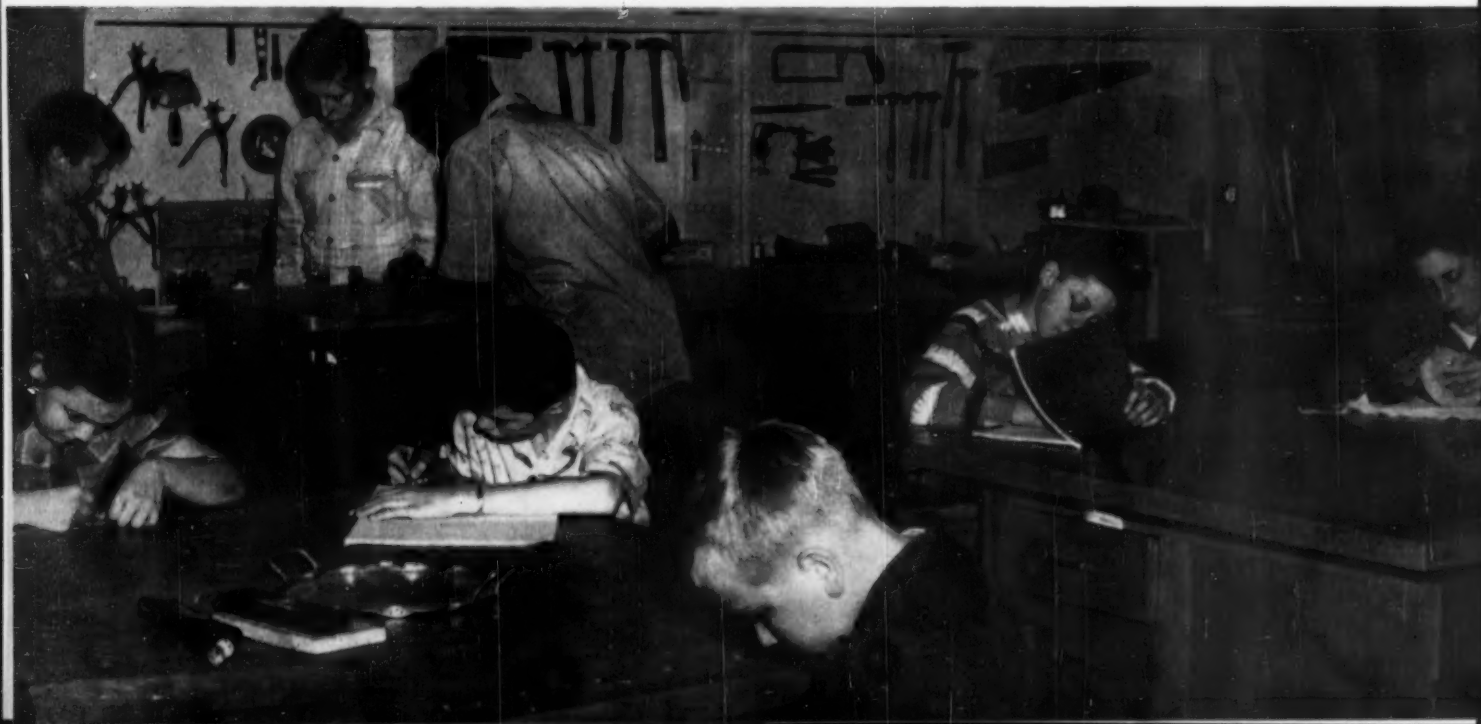
The department consists of five large rooms, allowing ample space for our art and handicraft activities. This space was made possible by including two adjoining rooms and enlarging the storeroom to allow ample space for supplies, materials, and for the matting and arranging of



The creative arts room provides pleasant working facilities.

exhibitions. The long hall is used for lockers and wall exhibits. New lighting, sinks, cabinets and convenient electrical outlets all help to make the whole department a more pleasant environment for the encouragement of creative activities. The new craft benches and art tables are of modern design and were made especially for junior-senior

Crafts room, showing tool panels and working space. One of the students serves as monitor in checking out tools as needed.





Power tools cut stock to working size. Monitor distributes leather, above. Silk screen unit, below, is in use every day.

high school students. The exhibition area has been increased to afford ample accommodation for the showing of student work and traveling shows. Two recessed wall cases provide an attractive display for art and craft objects of three-dimensional design. The arrangement of all exhibitions is a student project assigned far in advance.

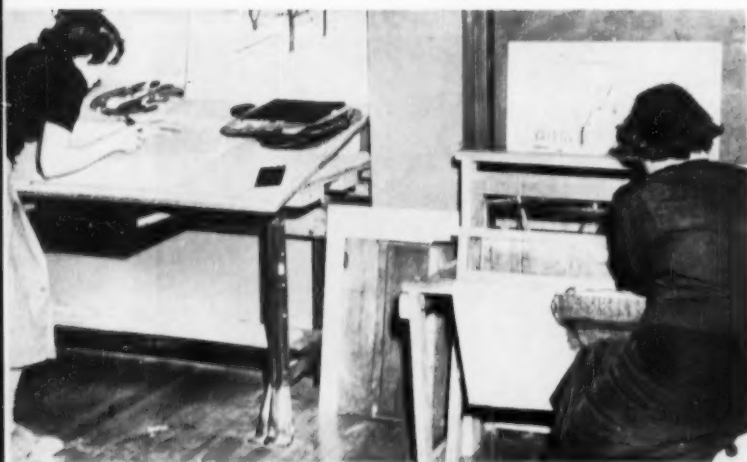
The enrollment of the art department includes students from the seventh to twelfth grades. All classes meet in the creative arts room for planning, discussing and creating their projects. This room is provided with twenty-four modern, individual art tables. Each table has a cabinet provided for five drawing boards and five drawers for individual supplies and materials. The top of the tables may be lifted from a level to a vertical surface allowing for a standing or sitting or working position. The stools are provided with a footrest and a shelf for placing books and other articles which would clutter their working area. All of the twenty large windows are equipped with venetian blinds. These blinds are very practical and allow for the convenience of audio-visual aids when needed. Wall cabinets are provided for a yearly supply of paper, colors, cardboards and all other materials needed in the creative arts room.

The beginning students use the general handicrafts room for the working procedure of their projects. All tools and materials are checked out from the monitor except those which are provided each table. Each of the six craft benches allows comfortable working area for four students to





Students work with clay, above; airbrush, weaving, below.



Hall cases are filled from inside; Ditto machine is in use.



each table. The tables are provided with two woodworking vises with small anvils. The handicrafts room has a large cabinet sink plumbed for hot and cold water. The metal-working unit has a gas outlet connected to the two-burner hot plate, Bunsen burners, and a torch for soldering and annealing metals. A special power-tool table extends across one end of the room. The top has ample space for the power saw, jig saw, grinder, sander and drill press. All of the tools are mounted on three-fourth-inch plywood and may be slid about on the surface of the table to accommodate various lengths and sizes of stock. This also provides a method of mounting power tools without boring holes in new furniture. The monitor's tool counter has ample drawer space for all tools and findings needed in the general handicrafts room.

The advanced handicrafts room is provided with complete units for airbrush and large poster lettering, block printing, etching, weaving, clay modeling, powered potter wheels, silk screening, photo-stencil equipment and a special, well-lighted desk for stencil cutting. This room also has a large cabinet sink and cabinet and a large cabinet for supplies such as yarns, clay, films and other supplies needed in this room. The ceramics room has two kilns—one for ceramics and one for enameling. Students go there after their projects have advanced to where they need the facilities provided in this room—enamels and glazes. The ceramics room has a large sink provided with hot and cold water and a large sink trap for clay particles. This large clay trap provides easy cleaning and good insurance against plumbing troubles.

The storage room where all supplies and exhibitions are received is a large well-lighted area. There are two tables for matting, sorting and arranging exhibitions. There is one table for the Ditto machine which is used for printing instructions for various processes, newsletters, and other material of class and public interest. Both ends of the room have wide shelves for bulk paper storage. The back wall has twelve shelf sections enclosed with full-length doors. The long hall has rails for supporting matted exhibitions. This allows adequate space for thirty-six average size matts. The entire department is lighted with nonglare slim-line fixtures. The new lighting is one of the greatest improvements.

Our present curriculum in arts and handicrafts offers the professionally-minded student an opportunity to earn a major in the field. Every effort is made to encourage correlation and to help develop individual hobbies. The department cooperates with other activities of the school—civic clubs, and individuals. Major extracurricular activities include summer classes for children and adults, fall and spring night classes and extension courses in art education.

Walter Yost, who played a leading part in the remodeling described, teaches art at Atchison High School, Atchison, Kansas. Too many teachers accept the situation as it is. This account should stimulate other remodeling operations.

A HALLWAY GALLERY MAY BE THE ANSWER

EDWARD COWLEY

High School Art Departments frequently lack adequate display facilities. This problem can be very acute in the older types of building where plaster walls stifle or defy most adaptations. The Milne School art department has developed a set of simple devices and used them to convert a section of hallway into a reasonably functional art gallery. The basic panels are four 4' x 8' sheets of wallboard with $\frac{1}{4}$ " x $1\frac{1}{4}$ " strips of pine reinforcing the top on either side. Rawl plugs are used to fasten a continuous band of 1" x 2" pine to the plaster wall at the 7' level. The panels are secured by nailing or screwing them to the pine wood in whatever position is required. Perforated masonite panels can be hung very easily in this way; and add an extra measure of flexibility for exhibiting 3-dimensional objects.

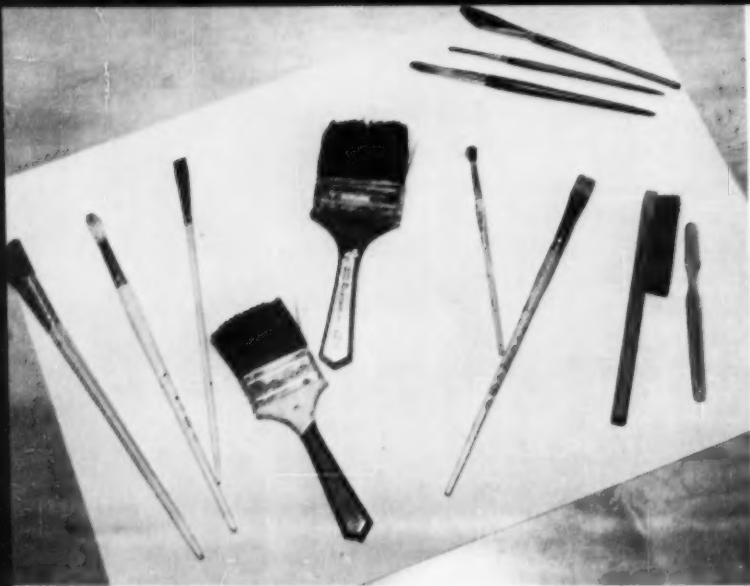
The panels were originally painted a light gray, however we have changed the panel and gridiron colors each year and at present they are flat white.

The only window facing on the gallery was draped with natural monk's cloth, eliminating glare from sunlight and adding a sense of formality to the gallery. Initially we blacked out the windows behind the drapes but now find it more advisable to permit the natural light to filter through the cloth, thus providing a warm and very pleasant effect. The students in the senior high art classes assist when the exhibit changes. The work involved is always completed during school hours, an advantage to both students and instructor. Since the gallery is in the hallway the school is made even more aware of the materials displayed by recognizing day-to-day changes. At the Milne School the work displayed is generally that of the art classes, grades 7-12, with periodic exhibits by the Albany State College art classes. Reproductions of the work of masters, both old and modern, are used in developing themes. The students have selected and invited numerous artists of the Albany area to exhibit original works. High lights planned for this spring include a selection of fine art prints on tour from the Metropolitan Museum and an exhibition of paintings by parents of the Milne School students.

Edward Cowley, art instructor at Milne School, is assistant professor, New York State College for Teachers at Albany.

Hallway gallery at the Milne School. This simple solution involved the installation of wallboard panels and spotlights.





*Students experimented with many kinds of brushes and tools.
Improvised tools can often stimulate creative experiments.*

MAKING DO WITH WHAT YOU HAVE

DAVID E. CRESPI

There is no such condition as *no art supplies* or limited art supplies. A good classroom art activity does not have to rely upon the availability of "proper art materials," special papers, and so on. The important factor is a creative initiative toward the materials you have. Making do with what you have on hand, or what you are able to secure, is a challenging prospect which has its own rewards. This is stressed in our classes for future elementary teachers.

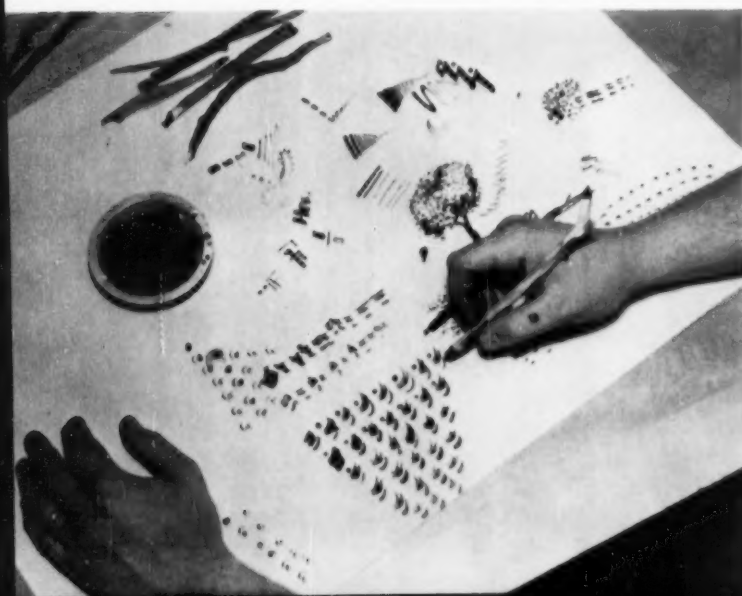
Recently a tempera unit was being introduced. We began by discussing characteristics of the various paints available and some of the basic types of brushes commonly used. Then a box of less common brushes was introduced and distributed, and students were asked to experiment with the brushes they were "stuck with" to see what could be done in terms of technique and painting lines of varying width and texture. These included stubby pencil brushes, pointed brushes, lettering brushes, bristle oil brushes in varying widths and lengths, elementary easel brushes in different widths, several sizes in the "miserable" hardware store variety, and in addition, several house-painting brushes to liven things up. The success in making a heavy four-inch house painter's brush behave and paint anything from a thin pencil-like line to a dry brushed effect did not lessen respect for other types of brushes, but did create a respect toward all materials and their creative possibilities.

Another problem in the same vein was stimulated during a poster unit when there was a scarcity of lettering pens. We discussed various drawing and writing instruments and examples of wooden and bamboo-type drawing pens were exhibited. Pen tips and shapes were discussed and the students went out to collect reeds, weeds, and twigs of different kinds and sizes. Experiments in cutting and notching followed, with exploration into the peculiarities of "native" pens. Smooth lines, textured effects, the effect of double and triple lines were explored, and the project resumed. It is too easy to by-pass materials that may be on hand and adopt a defeatist attitude. What may be done with the materials available can be an exciting element in teaching.

David E. Crespi teaches art to future elementary teachers, State University Teachers College, Plattsburgh, New York.



It is too easy to by-pass media because of the tool problem.





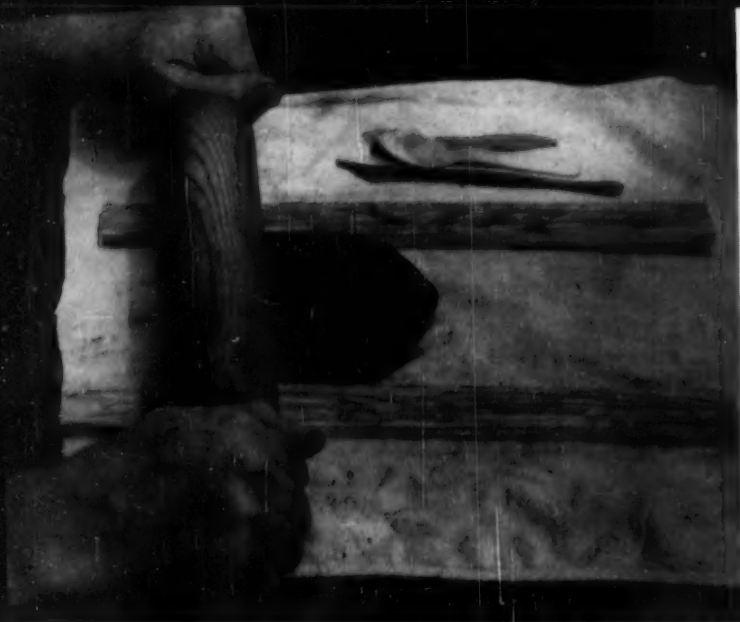
Examples of textured coil pottery by the author. Bisque piece in rear later won a first award.

THE TEXTURED COIL IN POTTERY

JOHN BLAIR MITCHELL

A prominent potter and teacher discusses advantages of the coil method in constructing pottery, giving us many suggestions applicable to the classroom, and sharing with us his enthusiasm for the textured coil.

The coil bowl and coil construction have fallen into disrepute among many art educators. The mention of coil ware brings moans from quite a few teachers and a mental flashback of countless misshaped, warped little pots, which like the ungainly vessel of the Rubaiyat seem to say: "They sneer at me for leaning all awry; What! did the hand then of the Potter shake?" While I am not championing any particular method of pottery making, I have found that in certain situations the coil method has several distinct advantages over



1. Rolling a slab of clay for the base, using guide sticks.



2. Rolling coils by moving hands from center toward edges.

throwing on the wheel. The primary advantage is that no machinery need come between you and the creation. It is my observation that as the amount of machinery increases in the act of expression, it imposes in direct proportion its own kind of beauty (or ugliness) and the human element of expression is correspondingly decreased or denied. Painting, which is perhaps the most expressively personal of all the graphic arts, has yet to find a need or use for machinery.

A second advantage of the coil method is its simplicity. Throwing, for example, requires considerable individual supervision, much practice, good physical coordination, and perseverance. I have found that often the novice who is introduced early to throwing becomes discouraged as soon

as the initial stimulation wears off—a fact that many junior high, high, and college art teachers are aware of. A partial answer to this problem can certainly be found in introducing simplified techniques first. While the coil method is reasonably simple, it is not falling-off-a-log simple. This, as a matter of fact, is one of its charms. It looks deceptively easy to see someone roll out an even coil, but such is not quite the case. Recently I have been experimenting with the textured coil bowl. Here texture and surface design are not superimposed arbitrarily on a form, but grow naturally from the construction, and are therefore more easily fused into an esthetically satisfying unity. The tools used in making this kind of bowl are simple and inexpensive: three or four modeling tools, a small knife, sponge, a soft hair brush, a rolling pin, and two guide sticks. A plaster bat and a turntable are useful, but not absolutely necessary.

In making coil bowls, I generally develop a number of full-size drawings on newsprint until I hit upon the form I want to develop. I may modify the design as the bowl progresses, but I always have some image of a particular form in mind before I begin construction. A good way to approach this problem in high school and college classes is to have the students make a number of bowl outlines on newsprint. These can be made in crayon or soft pencil. Remember, these are working sketches and not finished works of art. In providing for class discussion, have each student put several of his sketches on the bulletin board. Discuss with the class the purposes and qualities of the different forms, bring in design elements: contrast a slender, lithe form with the stable qualities of a broad heavy-based form; compare simplicity of form with complexity of form; discuss proportion. Make certain that you have the students understand that the basic silhouette will determine to a large extent the use and the expressive quality of the vase. After a satisfactory

3. Using a comb to roughen coil before applying the slip.





4. Heavy clay slip is used to help bind coil to next coil.



6. Left hand supports clay as coils are locked with modeler.



5. Partly hidden coil is cut to size with a fettling knife.



7. The shape of vase is checked with a cardboard template.

shape has been decided, cut a cardboard template of the form.

Wedge your clay until it's of the proper consistency—not soft enough to stick to the fingers, nor hard enough to impair its pliability. Using the rolling pin and two $\frac{3}{8}$ -inch guide sticks (Figure 1) roll out a slab of clay. From this slab, cut a circular piece for the base. (In this article, only regular forms are dealt with; however, for your own experiments you might develop oval or organic forms.) A tin can, glass, or cookie cutter of the proper diameter, can be used to cut out the base; or a circular cardboard form can be cut around. The next step is to roll out three or four coils of clay. In rolling out the coils, allow yourself about two by three feet of

smooth table space. Take a ball of clay about the size of a big peach and roll it out, using both hands (Figure 2) until it's about 30 inches long, then break it in the middle and roll out each half about $\frac{3}{8}$ of an inch in diameter. Sometimes in rolling, a coil will become flattened. When this happens, pat the coil back into shape before you continue rolling. When connecting coil to base or coil to coil, roughen the surfaces with a comb (Figure 3) and apply heavy clay slip (Figure 4).

After putting a coil in place, cut it to size (Figure 5) using an angle cut. Press the two ends together and lock the coil to the coil below by using the modeling tool (Figure 6). By using different tools and varying spacing, different



8. The form is checked for roundness as coils are applied.



9. Sawed cross section of vase shows relatively even wall.



textural design effects can be had. After each coil is locked in place on the inside and outside, make a check by placing the cardboard template along side the clay wall. If fit is not right, adjust the wall to the line of the silhouette (Figure 7). It is also necessary at this time to check roundness (Figure 8). Some people prefer to make each succeeding coil slightly smaller in diameter than the last and thus arrive at a tapered wall. To my mind, this is an unnecessary refinement for the beginner; however, even the beginner must lock the coils firmly together to create a sturdy wall which will not loosen in firing (Figure 9).

If the clay wall begins to sag as the building progresses, it is necessary to set the vase aside until the clay has hardened enough to support increased weight. I often have several vases going at the same time so that when I set one aside to stiffen, I can continue work on another. In finishing a vase it is, of course, important to roll the final coil as round as you can and place it so that it is circular. When the vase is leather-hard to dry it is time to sponge out any sharp edges and to shape up the lip of the form. When the ware is bone-dry it can be bisque fired and glazed.

John Blair Mitchell, who teaches art at Towson, Maryland State Teachers College, won a first award for the glazed piece at left in recent Corcoran Gallery of Art exhibition.

This is the third and final article on Cherokee basketry, based on research of the author. Cherokee White Oak Basketry appeared in September 1954; Honeysuckle Basketry in February 1956 issue.

RODNEY L. LEFTWICH

Cane is probably the oldest basket material used by Southern Indian tribes. The Cherokees have found it to be a versatile material in spite of the fact that it is very hard and somewhat more difficult to work than white oak and honeysuckle which they also use in basketry. Cane is also called river cane, since it grows along the banks of streams in the southern part of the United States.

The Cherokees select large canes, about the size of the thumb, that are at least two years old. This cane is stronger than the year-old cane, it is not quite as green in color, and it may be identified by the extra quantity of foliage near the top of the plant. Cane may be worked into splints



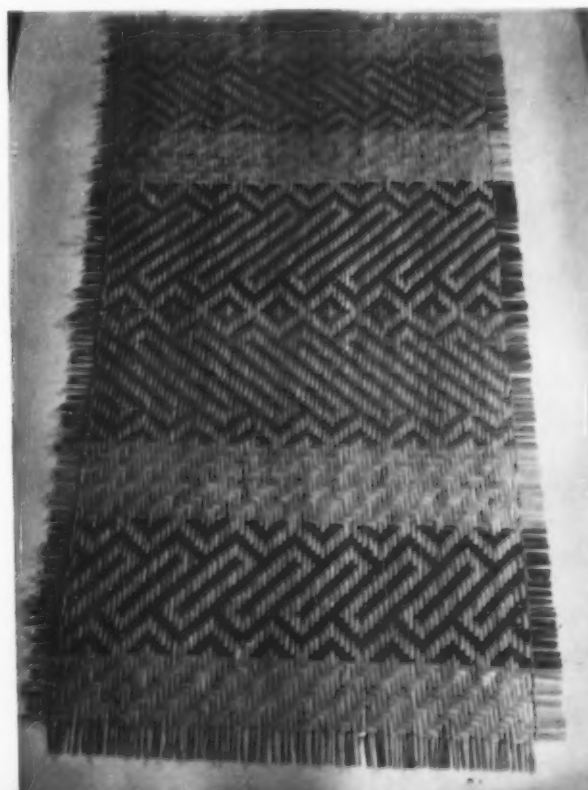
Cane wastebasket, dyed with bloodroot and black walnut. Chain and cross-on-the-hill designs were used by Cherokees.

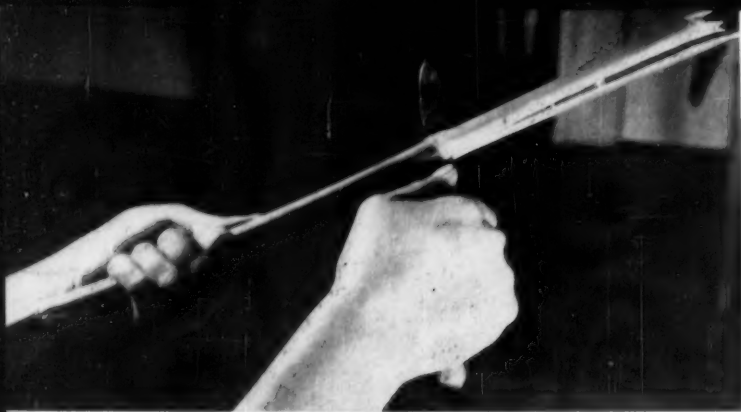
CANE BASKETRY OF THE CHEROKEES

Cane mat; design based on diagonals and Chief's daughters.



This Cherokee cane mat utilizes man-in-the-coffin pattern.

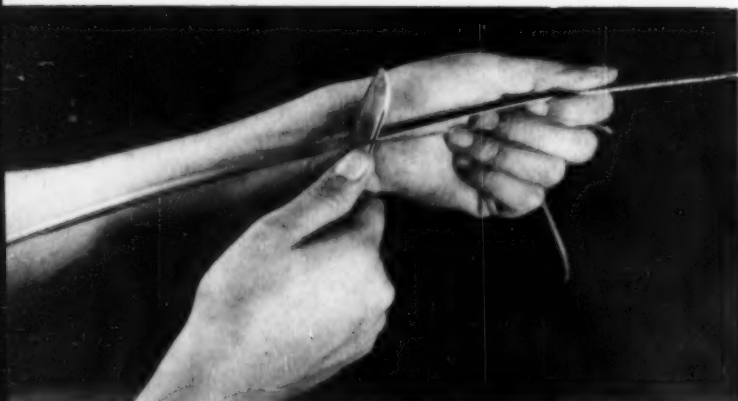




Splitting the cane. Cane is first split lengthwise. Each half is then split again to make four pieces from each cane.



Peeling the cane. Each quartered piece of cane is split lengthwise to remove the shiny outer surface which is used.



Trimming the cane, above, to make splints uniform in width. Scraping the cane. This is done on the inner surface only.

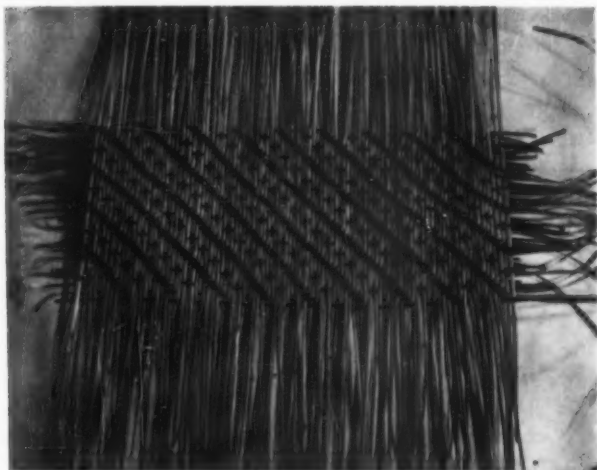
immediately after gathering, or it may be kept a reasonable length of time if it does not dry out too much. The only tool needed for the preparation of cane is a jackknife. The worker cuts off and discards the small foliage-end of the cane. The large part of the cane is split lengthwise into four pieces. The basketmaker then peels off the shiny outer surface of the cane. This is the part used in basketry (the coarse inner fiber of the cane is discarded). The cane splints are then trimmed along each edge to make them of uniform width. Scraping needs to be done on the inner surface only, because the shiny outer surface is part of the natural beauty of cane. These operations of splitting, peeling, trimming, and scraping produce strong flexible splints of uniform width and thickness.

The rich yellow of the natural cane furnishes the foundation color of all cane baskets. It is necessary, however, to dye the splints that are worked into the design. After the basket materials are split, peeled, scraped, and dyed they are ready for fabrication into baskets of varying size, shape, weave, and use. In all types of weaves the working strands must be pliable. The Cherokees use the materials soon after preparation and while still filled with sap, or else they soak them in a bowl of water until they are flexible enough to work easily. They are kept damp or are redampened during the weaving process. As one gazes on an Indian basketmaker he will be amazed to find that she uses no models, drawings or patterns. Her patterns are in her soul, in her memory and her imagination, in the mountains, streams and forests, and in those tribal tales and myths that are a tradition with her tribe.

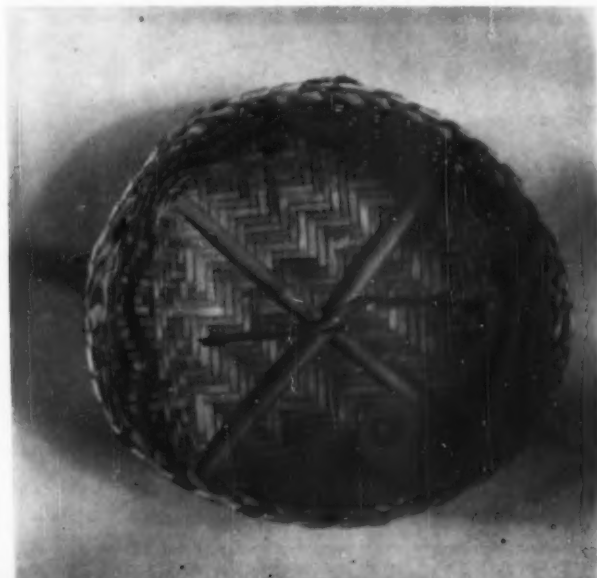
Twilling is the prevailing weave used in Cherokee cane basketry. The fundamental technique of twilled work is in passing each element of the weft over two or more warp elements, thus producing either diagonal or twilled, or, in the best examples, an endless variety of diaper patterns. The twilling technique dates back to prehistoric times in the Cherokee area. In twilling there are four fundamental variations showing some minor irregularities, the following of which produce the different designs. The bottom of the basket is often begun with double splints in an over-two-under-two weave. When the walls are reached the weave is continued for from three to six courses, in what may be an over-two-under-two up to over-five-under-five technique, to the point where the design is begun. Here, too, the manner of over and under turns ranges from over-three-under-three to over-five-under-five until the region near the rim is reached, when the pattern may change again. It will be seen, then, that the figure proportions in the design themselves are determined by following a certain mathematical scheme of over and under turns of the splints. This produces geometrical patterns within certain limits, such as diagonals, diamonds, horizontal or vertical zigzags, and combinations of these with a few minor variations. These designs are wholly dependent upon passing by or adding one or more standard (upright) splints in each course of the filling. The basketmaker is more conscious of varying the weaves to



Cane wastebasket, dyed with bloodroot and black walnut. Chain and cross-on-the-hill designs are used in the above. A partially complete Cherokee cane mat shows construction.



Crossed sticks or canes placed in the bottom of a basket during construction aid the basketmaker in securing form. These sticks are removed later when the basket is completed.

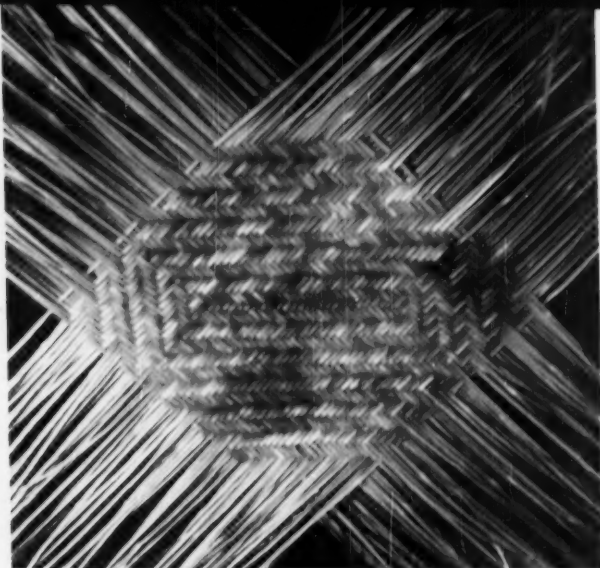


A Cherokee market basket made of cane, above. The market basket shown during construction, below, indicates how the handle of the cane basket is woven in as the basket is made.



Double weave basket with lid below was reproduced from a Cherokee basket in the British Museum since 1725. "Chief's coffin" design is on lid; "arrow point" design is on body.





Bottom of a "double weave" basket ready for the sides to be turned up. Cane is probably the oldest basket material used.



Partially completed "double weave" basket, showing how sides are woven obliquely. These are most complex baskets.

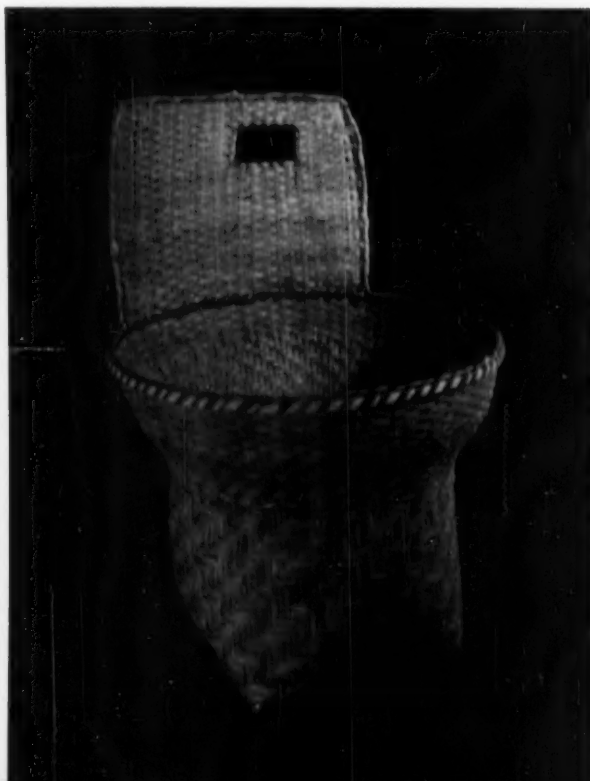
make the design right than counting the number of over and under turns.

At times, the warp and weft may be worked up obliquely, instead of vertically and horizontally. The chief examples of the technique are to be found in the twilled "double weave" baskets of the Cherokee. These are by far the most complex of all their baskets. Borders or rims are added to strengthen the basket, improve its looks, and dispose of the upright warp elements. Twilled weaving with the edges left open all around would be a flimsy affair. In cane basketry

the protruding ends of the upright standards are disposed of by winding them into the rim. This resembles closely the interlacing of a series of crossed warps. Rim hoops may then be bound in place to strengthen the top. The Cherokees generally use a binding withe of hickory bark for this purpose.

Dr. Rodney L. Leftwich is head of the department of fine and industrial arts, Western Carolina College, Cullowhee, North Carolina. This final article was third in a series.

Carrying basket of split cane. Hole in flap is a hand grip for use when basket is carried on back. Not solely Cherokee.



Cane basket under construction, showing how weft element is worked over and under upright splints as work progresses.



DOUBLE SPARKLE

MIRIAM R. HOLLWAY

The deep shining tones and glowing transparencies of these paintings will be matched by the excited sparkle in the children's eyes when they see the results of this new technique in water colors. The combination of opaque poster paints with the clear singing shades of transparent paints is a welcome change of pace for both teacher and pupils. The technique involves the use of wash, blots, color blending on paper and in the pans, a variety of strokes and ways of handling the brush; most important, it requires an independent creative approach and results in finished works that are unique.

The lesson will be most successful if two art periods are used, since the first part of the problem is concerned with painting on the lovely background colors. Tones are put on the paper in blotches, with a wet free-flowing brush, allowing the edges of areas to blend. Any colors or combinations can be applied, and children should be encouraged to try out mixed shades, for these are the ones that will give the glowing stained glass effect. Caution against stirring areas together or brushing through, for this will smear the tones and destroy the sparkling quality. Usually we do two or three of these background sheets on 12 by 18 manila or white drawing paper, trying to get a variety of color effects. We have found that this part of the lesson is best done at the end of the afternoon session, so materials can be left on the desks, and papers will be thoroughly dry by morning.

The second period develops the compositions with black and white poster paints. Milk-bottle protector caps are used for distributing small amounts of paint and to use as paste cups. For this lesson each child will need about two tablespoonfuls of black paint and one of white. It also helps to have two water-color brushes so the colors can be kept entirely apart. A water pan is needed if only one brush is supplied.

The idea of finding forms of fruit, vegetables, flowers, bowl, etc., is then discussed with the class, and we usually show samples of what can be achieved with the technique. The children may try to stay within areas of specific colors, so it will be necessary to point out to them, or to show them by demonstration, that any forms they visualize can overlap the colors. Demonstration of broad and narrow brush strokes, and texture techniques also should be part of the lesson; use of large free forms will need to be encouraged. The black poster paint is used for the major part of the design, with only high lights and accents to be pointed up with the white paint. Children will enjoy doing two or three of these "blot water colors." We have found that the technique is best suited to fourth, fifth and sixth grades. It can also be



Black and white poster paint was used over water-color base.

used for autumn scenes, and works out beautifully for fairy-like Christmas tree paintings. So try a double dose of sparkle.

Miriam R. Hollway is coordinator of art, public schools, Mount Clemens, Michigan. The paintings really did sparkle.



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HERE'S HOW



"The Indian Hunter is shooting at a big bear. The papa bear calls 'jump' to his baby bear." By a child in first grade.



"The girl dances on the horse. He has three feathers." By a third grader. "Robin Hood," below, is by a third grader.



ONLY A FEATHER AND IMAGINATION

LENORE M. GRUBERT

It was only a feather but what a flow of imagination it released! Here is how it happened: The art teacher, in a grab-bag fashion, gave each child a small colored feather. Children were asked to use the feather as part of a picture to be done with their crayons. How could this feather be used? It might be part of an Indian chieftain's headdress. How gay he would look as he took part in a tribal dance! What else did the feather suggest? The children's hands waved in excitement. After hearing a few suggestions, it was decided that each one could best tell his idea by drawing his thoughts on paper. After drawings were completed a small piece of scotch tape was used to hold the feathers in their designated places.

Each child had his turn to tell the class about his picture. We saw a circus with a clown wearing a feather on his perky hat. Another circus scene showed a horse with a feather headdress. The Indians were a favorite subject. We saw a hunting scene in which a warrior stalked a bear. One picture depicted an unusual display of imagination. This drawing showed several Indian tipis with birds flying overhead. The child explained, "The Indians are asleep and the feather from one of the birds fell to the ground. It is near the tent door where the Indians will find it in the morning. They'll wonder where did this beautiful feather come from!" One boy drew a henhouse scene with a feather attached to the body of a chicken who was "busy laying an egg." Another child made a brightly-colored abstract design which she called the world. She placed the feather and said, "This is where we find America." The above descriptions are but an attempt to show how ideas can grow from a simple start. At-times children need an imaginative approach to produce an imaginative response. Not only was imagination kindled, but the children had to think and to plan how to carry out their ideas. Novelty of presentation often adds excitement to a somewhat ordinary activity.

Lenore M. Grubert is art consultant for Trinity Christian School, Scarsdale, New York. Leona Eisele, room teacher.

Cut paper has proved to be an effective way of emphasizing the requirements of good poster design such as simplicity, elimination of detail, unity, and general design quality. Each year the ninth grade has had such an experience, using some definite school or community poster need as motivation. "Clean Up Week" became the subject this year. Since cut-paper posters were somewhat of an old story, the project was received with little enthusiasm until a student suggested combining cut paper and collage. From that point interest grew and increased along with the collection of materials which went into the making. To mention a few: wire, yarn, pelon, cotton, tin, nails, metal foil, balsa wood, foam rubber, plastic, cotton cloth, copper mesh, Kleenex, papier-mâché. What might have been rather a dull chore became an exciting challenge to imagination and creative experience.

ALICE LIBBY BRADBURY

COLLAGE PEPS UP POSTER DESIGNING

Collage posters made by ninth grade students of the author.



PHOTO BY DAVID PIERCE STUDIO

Alice Libby Bradbury teaches art from kindergarten through high school in the towns of Lebanon and West Lebanon, New Hampshire. She taught many years in Manchester.





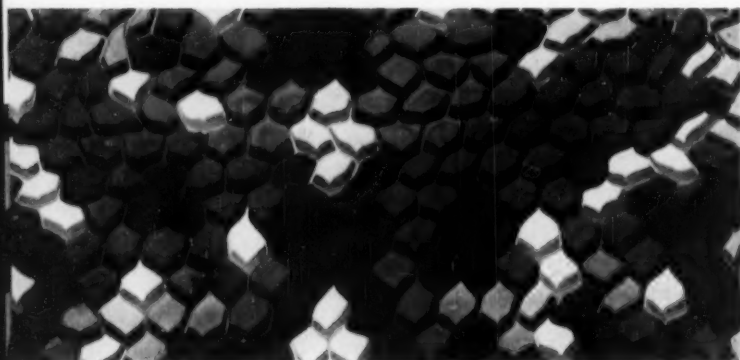
add a starch wash

FLORENCE E. LINDQUIST

Our fifth grade had been studying marine and seashore life. Because we live near the Pacific Ocean, the children were well informed and had personally seen many of the plants

and animals discussed. We wrote poems; then decided to draw marine scenes. We had thought of using a water color or tempera wash over crayon drawings but this had been done previously. Then we conceived the idea of a starch wash. Our drawings of shells, starfish, coral, aquatic plants, and so on, were heavily colored with crayon first. Then we poured starch on our drawings, added a spoonful of dry tempera for color, mixed it evenly, and finger painted the starch over the crayon. The results were quite different and very exciting, causing much comment when they were displayed.

Florence E. Lindquist is room teacher, Salinas, California.



Jessie Todd taught at University of Chicago campus school.

try packing paper

JESSIE TODD

Book stores throw away packing paper with interesting tiny cup shapes like the one Chris Mey painted. Any material which furnishes some restrictions and challenges provides good learning experience. The paint should not be too thin or it will run out of the small cups onto adjoining areas. Children are enthusiastic about new materials. Interesting surplus papers of all sorts are available at local stores.

WE DREW OURSELVES

GERTRUDE B. CHRISTOPHERSON

Third graders at the Brooklyn School enjoyed putting themselves into their pictures. We discussed the ways we help at school (such as studying at study time, getting on the team at recess, helping smaller children) and how we help at home (such as assisting with the dishes and making our own beds). We chose models to act out each picture while children made drawings in crayon. The next day children painted their favorite drawings in tempera on large paper.

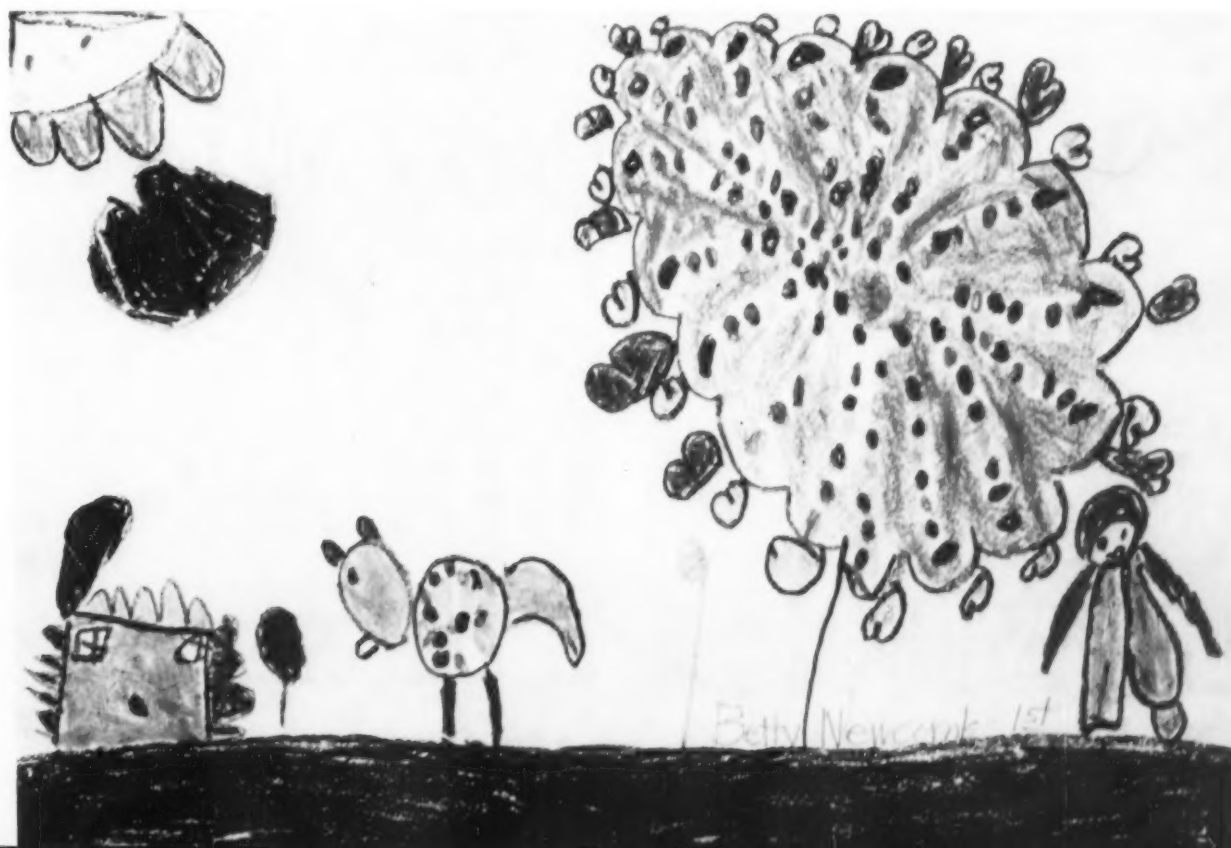
The author teaches third grade in San Diego, California.

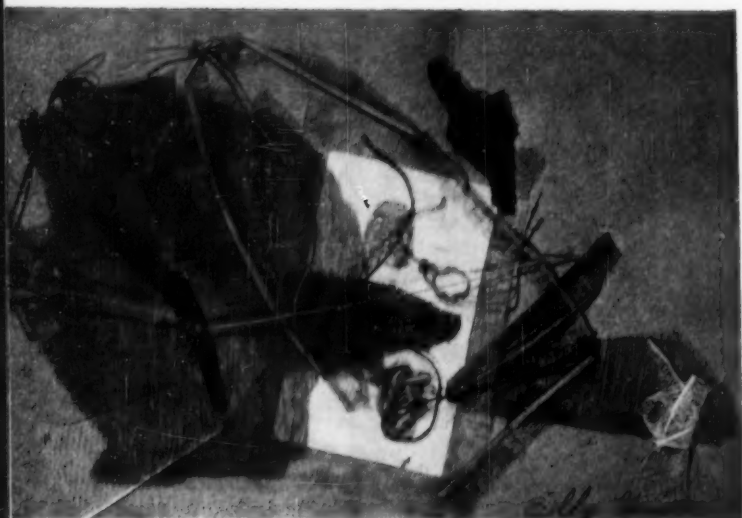
Betty Newcomb, a first grader at the Bell House School in Knoxville, Tennessee, made this imaginative drawing. She says: "This little boy saw a candy tree. His dog and dog-house turned to candy, too. The sun went in and a dark cloud came up." Louise Wilson, who teaches first and second grades, sent us the drawing with this comment: "I know of no greater joy that can come to a teacher than having had the pleasure of stepping with little children into their imaginative dream world, and sharing with them their excitement and happiness." An orchid to this classroom teacher!

Drawing below is by a first grade pupil of Louise Wilson.



Painting by a third grade pupil of Gertrude Christopherson.





tarlatan and string

JESSIE TODD

Tarlatan, a type of open-mesh cloth, gives a different experience when used in a collage design because the colors change as layers are laid over layers of other colors. It is interesting when the collage is combined with string of different colors. Billy Hauser, a pupil at the Laboratory School of the University of Chicago, did this collage.

After many years as art teacher at the laboratory school, University of Chicago, Jessie Todd has recently retired.

pictures in sequins

DELLEEN METZGER

Third graders were proud of their sequin pictures, made by sticking pins in the sequins and pinning them to insulation board. Pictures are easily rearranged, and materials can be used over and over again. An idea for creative seatwork.

Delleen Metzger teaches third grade, Coos County, Oregon.



crayons and carving

DEWEY GOURLEY

Scrap pieces of crayon were separated according to colors and melted, using tin cans and a hot plate. Colors were poured into small cardboard boxes in layers. Each layer was allowed to harden slightly before the next one was poured. The resulting blocks of layered colors provided a carving material somewhat similar to soap but giving the additional interest of color. A knife proved to be a suitable tool. Even waste chips may be melted again. The example shown was carved by Donna Baker, Columbia School.

Dewey Gourley teaches art in Evansville, Indiana schools.



BACKWARD CLASSES AND BACKWARD ART

KATHRYN T. MacLEOD

Way down in Columbus, Georgia, we had a number of backward art classes. Happily, though, we got that way on purpose. It all started with the observation that the rear view of anybody or anything is seldom shown in a child's picture. When the teacher suggested that the pictures done in one art class show the back view of something or somebody, startled expressions resulted, then giggles followed. We talked about how we might see some of the pictures they had already made if we had looked at them from the back. We talked of interesting things we could draw; what one might see in the back yard—clotheslines, garages, dog-houses, garbage pails, and even mother turned around backward as she hangs out the clothes. We went uptown in our imagination and began to see the alleys back of the shops. We looked at a basketball game as one faces the basket. We had seen dancing girls only with the spotlight in their faces, but this time we went backstage to see how they would look from there. Children grow tired of one medium, such as the overworked wax crayons, but given a novel idea they can get excited over picturemaking, even with just wax crayons. This is a good idea to use when you know it's time to paint but you can't arrange all the details.

The author is elementary art teacher at Columbus, Georgia.



"We go backstage and see it from there." Crayon and watercolor painting by Claire Glaze, in Mrs. Mark's sixth grade. Illustrations are from Bibb City and Brown Avenue Schools.



Backward view, Bob Upchurch, grade 6, Brown Ave. School.

Back alley scene by Sterling Rush, Mrs. Mark's sixth grade.



Backward scene, Ronnie Hinson, Mrs. Parmeter's fifth grade.



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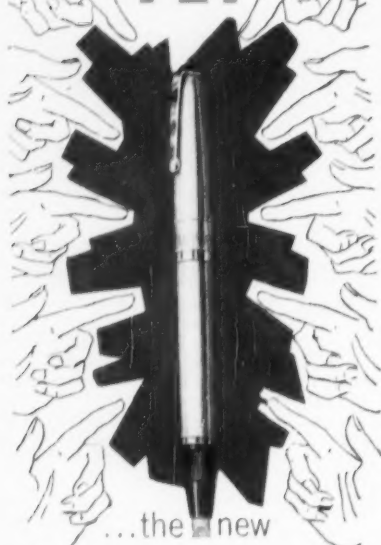
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199. S. S. Stafford, Inc. 609 Washington St., New York, N. Y.
200. Stewart Clay Co., Inc. 133 Mulberry St., New York 13, N. Y.
201. Sto-Rex Craft Div. Co. 149 9th St., San Francisco, Calif.
202. Strathmore Paper Company West Springfield, Mass.
203. Swift & Co. 4201 Packers Ave., Chicago 9, Ill.
204. Switzer Bros., Inc. 4732 St. Clair Ave., Cleveland 3, Ohio
205. Tabletopper Productions Rt. 1, Box 792, Escondido, Calif.
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207. Tandy Leather Co. P.O. Box 791, Fort Worth 1, Texas
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209. **Technical Furniture, Inc.** Statesville, N. C.
210. **Tepping Studio Supply Co.** 3517 Riverside Dr., Dayton, Ohio
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212. Testor Chemical Co. 620 Buckbee St., Rockford, Ill.
213. **Thayer & Chandler** 910 W. Van Buren St., Chicago 7, Ill.
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229. **F. Weber Company** 1220 Buttonwood St., Philadelphia 23, Pa.
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233. Western Crafts & Hobby Supply Co. 309 Harrison St., Davenport, Iowa
234. Winsor & Newton, Inc. 902 Broadway, New York 10, N. Y.
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Spray Booth A new spray booth by Craftool fills the need for a small, compact, self-contained unit. It occupies floor space of only 24 by 28 inches and is 60 inches high. The construction is steel side panels on a tension-bolted adjustable frame, finished in gloss gray. The unit is quiet running and equipped with a ball-bearing, enclosed 10-inch fan exhaust with self-closing butterfly damper. A glass wool filter unit in the booth catches the spray mist and eliminates the necessity of outside connection. This filter is easily replaceable in a matter of minutes.

A free information catalog is available from Craftools, Inc., 401 Broadway, New York 13, N. Y., or inquire from your dealer.

Mixing Medium Called Res-N-Gel, this item in the F. Weber line of quality art media is a concentrated, full-strength, ready-to-use mixing medium. You can use this product right on the palette with your artists' colors, and you'll find it gives a buttery, smooth, easy-working response. The character of the brush stroke is retained after paint is dry, so your sharply defined details will hold—especially helpful to amateur painters and students who may have difficulty controlling the fluidity of color. It's a versatile medium, offering a wide range for experimentation in techniques and methods of painting canvas, canvas boards, gesso boards, and good quality illustration board and water-color paper.

You'll find Res-N-Gel a helpful and welcome addition to your painting classes. For a free folder giving complete details on its use and ways it will help you, simply write Educational Department, F. Weber Co., 1220 Buttonwood St., Philadelphia 23, Pa., and ask for the Res-N-Gel folder.

Jewelry Catalog A catalog published by Sam Kramer, 29 West 8th St., New York, N. Y., offers you many unusual and standard items for use in jewelry making and related crafts. In addition to listing a complete line of semiprecious stones, the catalog carries such unusual items as elephant ivory, stag horn, porcupine quills, rare woods, bone beads, blister pearls and other oddities of interest to the craftsman. You'll also find illustrated suggestions for making, by the caging method, a variety of jewelry items. Sam Kramer also carries a complete line of jewelry tools and supplies, and you'll find them illustrated and priced in the catalog. For your copy of the catalog, send 25 cents to Mr. Kramer at the address given above.

Wood Finishes A booklet entitled "Modern Wood Finishing" is offered you

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(Continued on page 44)

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ITEMS OF INTEREST

(Continued from page 42)

at no cost by International Chemical Co., Dept. FS2, 3140 South Canal St., Chicago, Ill. This company manufactures a wood-finishing material called "Dura Seal" which is available in ten tones, including blonde, driftwood, wheat and natural.

The booklet helps you use "Dura Seal" to get just the finish you want. Simply brush it on, wipe off the excess and polish after the surface is dry. Send to the manufacturer for your free copy of the booklet.



Sculpture Medium Pictured here is a "beast" made by modeling Sculpsand over a bottle. The figure is only one of the many interesting and stimulating examples shown in a free folder offered you by the manufacturer of Sculpsand.

The basic ingredients in this product come to you dry, ready to be mixed with water and one of the following: beach sand, screened earth, clay, sawdust—even some cereals. The folder gives complete mixing directions and suggests a variety of everyday items to use as cores: bottles, tin cans, paper cups, buttons, moss, leaves, shells and other articles you'll find in school, home and nature. This material stays at suitable modeling hardness by storing in a plastic bag, and may be kept in working condition indefinitely by adding a bit of water as it dries. After the piece is finished it may be air-dried to permanent hardness.

For a copy of this idea folder and details about Sculpsand, including prices, simply write Sculpture House, Dept. SA, 304 West 42nd St., New York 36, N. Y. and ask for the Sculpsand folder.

Photo Contest A flash photo contest for some eight million high school students has been announced by the General Electric Company's Photo Lamp Department. Among the hundreds of prizes in General Electric's first "High School Flash Photo Contest" are trips, cash, and valuable merchandise. Total cash value of the 132 top prizes is about \$7,500. Closing date for the contest is January 15, 1957. Boys and girls will have equal opportunity for top awards in the G-E contest. Separate and equal prizes for both the boy and girl divisions are a feature of the contest.

Any high school student, boy or girl, who is regularly enrolled in a public, private, or parochial school in the United States, the District of Columbia, or Hawaii, may sub-

(Continued on page 48)

You can make it with Castoglas



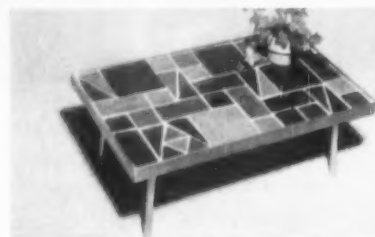
Casting Tiles with Castoglas

The photo illustrates the casting of colorful tiles with Castoglas by seventh grade boys. This activity is just perfect for the beginners because it is so easy to do and the results are most encouraging. A few drops of Hardener mixed with liquid Castoglas converts it into a hard tile within 30 minutes . . . at room temperature. Such exceptionally fine take-home items as trays and table tiles cost from 25¢ to about a dollar.

The contemporary jewelry designs shown here combine exotic woods with multi-colored Castoglas. The cloisonné pendant, for example, was made of mahogany strips and filled with Castoglas. Tiles in shades of blue-green interspersed with gold and copper mottled sections were used to create the beautiful tile table.



Three new activity manuals contain complete, illustrated directions for casting TILES, MOSAICS and JEWELRY. Nothing like it has ever been published before. All three copies will be mailed to



school art teachers for only 25¢. A special Tile Kit (Cat. No. TK-1) which may also be used for mosaic and jewelry casting, is available for \$5.65, postpaid. It includes helpful instructions and materials to get you started right. Ask for free school folder or mail your remittance or authorized school purchase order to: School Dept. B-53.

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Cone 06-02 Vellum Matt

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Write for catalog which includes details on dry and liquid overglaze and underglaze colors, front loading and top loading kilns, wheels and pottery supplies.



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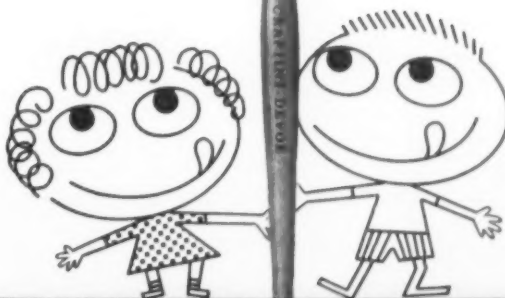


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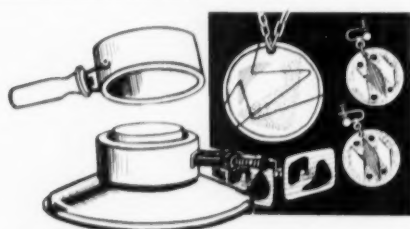
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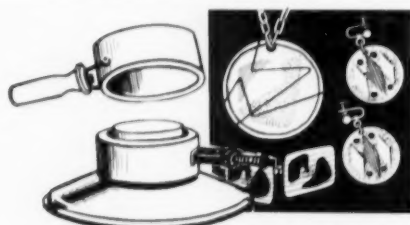
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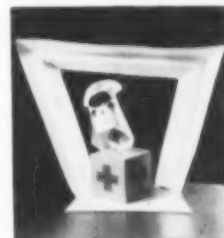
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ITEMS OF INTEREST

(Continued from page 44)

mit entries to the contest. Copies of rules for High School Contest may be obtained from General Electric Co., Photo Lamp Dept., P.O. Box 6837, Cleveland 1, Ohio.

Felt Point A free, colorful and helpful folder on the many uses for felt point pens in art work is offered by a manufacturer of them; Marsh Co., Dept. SA, 32 Marsh Building, Belleville, Illinois. Printed in several brilliant colors, the folder illustrates the basic strokes used in felt point lettering; gives several styles of alphabets and tells the shapes of the points used to execute them; illustrates the use of flash cards and charts (in colors) using felt point pens; and shows some interesting examples (in miniature) when Marsh pens are used for greeting and place cards, cartoons, and rough and detail drawings. It also illustrates some of the special effects which result when you notch or otherwise change the shape of the felt point to make an original line design.

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You'll find many uses for these handy little adhesive wafers: arranging displays of art work, securely holding bulletin board notices in place and for mounting purposes. The adhesive on both sides feature makes them especially attractive for classroom use. Stik-tack discs are available in quantity from your school supply dealer or stationery store; but for only 25 cents you can try a sample packet of 82 discs. Simply send the money to Thompson-Winchester Co., Dept. SA, 1299 Boylston St., Boston, Mass., and ask for a sample packet.

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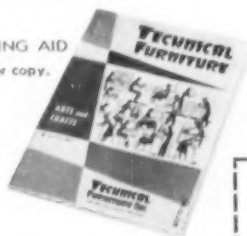
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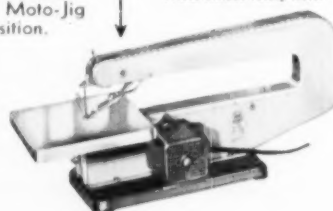
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Fed Up on Angels An art teacher writes as follows: "In my years of teaching art, this year has been the most frustrating. I honestly longed for the freedom of a classroom teacher (I was formerly a grade teacher). Christmas brought this all on. Christmas and its demands for gifts that must be 'store-like,' 'look-a-like' and be possessed of perfection. Christmas, with its patterned angels for the school windows. I'm 'fed up' on angels. Christmas, with its hectographed room decorations. Need I say more?"

"Across the front of our school building, the children had the right to decorate as they pleased. To do this we dislodged a few celestial patterned beings. However, even in the midst of this promisingly pleasant creation, a teacher looked at me very coldly and said, 'I don't like it.' She didn't bother to tell me in private, either. Will you please tell me how teachers can be called such and not appreciate their children's work and enthusiasm? And what ails the administrative heads, when they allow (ask, or what have you?) the art teacher to decorate the windows 'himself' so they will look decent? Understand, our administration did not do this. Thank Heavens!"

The writer encloses a clipping from a small-town newspaper, which gave just a very few lines to the Christmas efforts of her pupils, together with a large picture of a school window decorated by the art teacher which appeared in a metropolitan paper. We know what she means. Let us hope that at some happy day we will all agree, not only that Christmas belongs to children but that schools themselves belong to our children.

Liked Peeping Toms Valva Greenbowe of the Essex county superintendent's office, Newton, New Jersey, writes us as follows: "I have found every copy of School Arts to be well organized and filled with excellent and stimulating articles. I never miss digesting it from cover to cover and then—not just filing it away, but returning to issues frequently for many, many reasons. Your editorials are so very fine!—especially the latest, 'Peeping Toms and Copy Cats,' in the December issue. It would serve most effectively at faculty and administrator in-service meetings, and I would very much like to have permission to reproduce copies of it for that purpose. Thank you."

Reaching for Ideals Ruth C. Tuller of West Hartford, Connecticut, writes the following: "May I take this opportunity to add my expression of enthusiasm and praise for the improved standards I note in School Arts under your guidance. It is good to see a publication such as this influencing teachers to 'reach' for the ideals of art education instead of lowering itself to 'meet' established practices that may be deadly."

We assure every reader that the editor does read every letter and appreciates them all.

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

COMMUNITY REQUESTS AND THE ART PROGRAM

Requests made by community groups can often be utilized by the art educator in such a way as to develop keener awareness and better understanding of child art on their part and, thereby, gain greater support for art education in the school program. How a county art supervisor* handled one such request is evidenced by illustrations on this page. She was invited to make caricature portraits of the teachers in a school for the PTA Fair Carnival booth. Though the immediate objective of the parent-teacher organization was to earn money, there was also interest in utilizing the newly-acquired school art specialist as a resource person in promoting art as they saw it. This excluded child art work.

Upon receiving the request Mrs. Brouillette asked, "Instead of my doing them, how would it be if the teachers in your school asked each boy and girl to make a portrait of his teacher? We could collect all of them and you could make a selection of what you want for your booth exhibit. Children's art would be of interest not only to the parents, but to the teachers, to other adults and the children as well." The suggestion was taken and the teachers cooperated by presenting the problem to the boys and girls, by discussing with them the nature of portraits and in providing the encouragement, time and materials required to complete the task. There is little need to point out that the over-all response to the children's portraits of their teachers was enthusiastic. As a result of the interest displayed the Woman's Club offered to sponsor a school art exhibit and asked Mrs. Brouillette if it would be possible to do so on a wider subject-matter range. It was remarked that they had not realized "how vital and fascinating child art could be."

*Lila Brouillette, art supervisor, Gulf County Schools, Port St. Joe, Florida

beginning teacher

Portraits of a teacher by two of her second grade pupils.



Two of his fifth graders made these portraits of a teacher.



Portraits of a teacher drawn by two of her first graders.



Two fourth graders made these portraits of their teacher.



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ART FILMS

The last ten years have brought us a new combination of art and the camera as a communication form. We have seen "Images Medieval" presenting the medieval period and its art. Soon after we looked at the baroque through the paintings of "Rubens"; in another viewing we saw "Three Paintings by Hieronymus Bosch." This started a discussion as to whether we should see these works through the eyes of a cameraman and his writer or look at the painting as the painter painted and presented it. Since our students normally cannot see originals of great paintings, we have to use a form of reproduction. I feel that a film gives us more of the quality of life in a painting than we see in the usual reproduction.

In the same vein, we have a new film sponsored by the governments of Belgium, France, Luxemburg, the Netherlands, and the United Kingdom. This film was made under the supervision of Jean Cassou, curator of the Paris Museum of Modern Art, through the cooperation of such museums as the Rijksmuseum in Amsterdam, National Gallery, Tate Gallery in London, and the Louvre in Paris. It gives us a chance to see a wonderful collection of landscape paintings covering a period of five centuries. To see nothing but the country and times through the eyes of these artists would make the film a valuable social document. In this one film the tremendous contributions to art that one area of Europe has made to the culture of the world is brought to our attention.

The film uses 42 painters, most of whom can be easily recognized as the best. Such men as Bosch, Breughel, Constable, Courbet, Monet, Manet, Rembrandt, Renoir, Rubens, give us an idea of the scope of this film. It is a fine contribution to our film library. Distributed by the International Film Bureau, 37 E. Jackson Blvd., Chicago.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.



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*School Arts Magazine, October 1956

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RALPH G. BEELKE

Dr. Ralph G. Beelke is Specialist, Education in the Arts, for United States Office of Education, Washington, D. C.

Vocational Education and Practical Arts in the Community School, by Harold M. Byram and Ralph C. Wenrich, published by Macmillan, New York, 1956, 512 pages, price \$5.50. This book, as the title implies, is primarily concerned with a discussion of vocational education and the part the community must play in helping the school establish a good vocational program to suit its needs. Those portions of the book which discuss the "practical arts," as related to vocational areas, and the part they play in the general education program will be of particular interest to art educators. The practical arts are defined as those phases of general education dealing with the organization, materials, processes and products of agriculture, business, industry and the home. The sections dealing with General Homemaking and Industrial Arts Education discuss many ideas familiar to art teachers and it is important that art teachers understand those parts of school programs which use the same or similar tools and materials to achieve similar objectives. The relationship of the school art program to those in industrial arts and homemaking in the developing curriculum—elementary, secondary and adult—is a matter of concern to all art educators and should be studied. This book presents a case for "practical arts" in general education which it is important for art educators to understand.

Michelangelo, A Study in the Nature of Art, by Adrian Stokes, published by Philosophical Library, New York, 1956, 154 pages, price \$7.50. To those interested in psychoanalysis and in psychoanalytic concepts as they relate to a study of aesthetics and art, this book will be of interest and value. The book is an appraisal "devoted to Michelangelo and humanist art" and "to a unique quality in humanist art." The book attempts to substantiate, in the person of Michelangelo, "the distinctive character of art as self-expression or catharsis" and what the author calls Form or "the mode of treating each subject-matter." By relating Michelangelo's life and personality to his work the author defines his concept of Form in art as "the combination of the homogeneous with the individual or specific." The book is divided into three parts. Part I is introductory and gives a synopsis of Michelangelo's life, known works and his relationship with his family. Part II discusses his visual works and Part III considers his poetry. The latter section will be of interest to those not familiar with Michelangelo as a poet. Specific readings in psychoanalysis are suggested by the author for those whose background in this area is limited.

Cut Paper Work, by Christabel Russell Cox, published by Dryad Press, Leicester, 1951, 75 pages, and **New Colour**

new teaching aids

Cuts, by Minnie McLeish, published by the Dryad Press, Leicester, 1954, 56 pages. Both books are distributed in America by Charles A. Bennett, Peoria, Illinois. These two books on paper cutting as a technique are by British authors. The book by Christabel Cox is a reserved and orderly treatment of the subject and considers the characteristics of good cut paper work, the approach to be used with primary and intermediate grade children, color, the cutting of flower shapes, flower arrangement, figure cutting, picturemaking and concludes by presenting suggested plans for lessons. While the author does not condone copying or suggest that her plans for lessons are to be followed in detail, the structure of the book, together with the illustrations that are used, is of such a nature that the use of cut paper as a creative technique is not communicated. The book by Minnie McLeish, on the other hand, is very suggestive of the excitement that accompanies an activity that is used as a creative medium. Emphasis in her book is placed on the various ways in which paper can be used as a creative and expressive medium. The book contains many illustrations in color and would do a great deal to stimulate activity using scissors, paste and paper.

I Know a Lot of Things, by Ann and Paul Rand, published by Harcourt, Brace and Co., New York, 1956, price \$2.75. This book for children by one of America's leading artist-designers and his wife is one that will delight little children and appeal to the adults who read to them as well. The writing is simple, the illustrations colorful and imaginative. This book was recently selected as one of the ten best illustrated children's books of 1956.

In Search of Spanish Painting, by R. Scott Stevenson, published by Philosophical Library, New York, 1956, 232 pages, price \$6.00. The aim of this book according to the author, who classifies himself as "an amateur of painting in the true sense of the term" is to persuade others to capture, along with him, "the infinite pleasure to be had from the contemplation and appreciation of Spanish paintings." The book is a report of the author's travels in search of Spanish paintings and of his reactions and feelings about the things he saw. Written in an informal style, the book is a mixture of art history, travel and personal comments. Although it deals primarily with the works of traditional Spanish masters, comment is also made on Picasso, Miro and Dali.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 172 Printers Building, Worcester 8, Massachusetts.

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

To my disgust, I am constantly hearing teachers complaining about the lack of time that they have to spend on art activities. So many whine about not having enough time for their reading groups, and their spelling, etc. They claim they have no time to integrate or correlate art with other subjects, no time to discuss with the class an activity before the actual work period, no time to evaluate their work, to display pictures with mats, and no time to engage in activities requiring cleanup. Based on a recent survey I conducted with the teachers they all admitted that art should be an integral part of education. I print a periodical devoted to articles on art education, suggestions, and activities which they admit is helpful to them when they use it. How do I convince them that art deserves its share of time in general education? Massachusetts.

You could find much company to join you in wishing for a neatly packaged answer to your problem. Perhaps all who teach on an itinerant schedule face some of this resistance. Have you considered what may be behind these expressions of feeling of pressure? Is this verbalization based on reason? Is this a manifestation of the teachers' being unsure of what purpose art has? Or of a feeling of personal inadequacy to guide, to evaluate, to give a rank on a report card, and the gremlins help them! Have you sought for the causes? What are the facts that have led to the teachers holding the attitude you describe? Is it true that all teachers feel this way? Is the public in your community demanding that Johnny be taught to read faster, and more effectively? Are the schools operating on an authoritarian basis? Are the teachers active in curriculum planning? Do they feel responsible for doing their part to develop school policy? Or haven't they a chance? Some of the causes may be deeply rooted in community tradition.

But what might you do? First, work to get an appreciative understanding of the teachers' point of view. How? Discuss this problem with the elementary supervisor or the director of instruction. Arrange to observe a whole day in one classroom. How does the teacher use her time? What varied demands are made on her time? Attend PTA meetings to listen for expression of parents' concerns. Be active in general faculty meetings. Examine the rules and regulations given to teachers. List the concerns teachers express. Analyze these. Are they based on fact? Another analysis that might profit you would be that of the current

questions you ask

writings that agitate the fears and deep concerns teachers usually have.

Now let's attack the problem directly. Have you read Saegoe's—A Teacher's Guide to the Learning Process? Try also Hayakawa—Language in Thought and Action. Study your choice of words. Choose the most persuasive. Refrain from becoming argumentative. Let's make a positive approach. Why not develop your curriculum material with the teachers rather than for them? Help the teacher to organize an art work corner in her room. Arrange for a teacher to serve as art chairman for her elementary school. Encourage each teacher to have a pupil committee to assist in planning for art experiences, another committee to distribute and clean up materials. Plan with teacher and pupils for art experiences that have continuity such as can be found in murals and puppets. Study to find ways in which art may be used to aid the teaching of reading. Put this plan into action. Really try to believe that each teacher wants to do the best possible job in her classroom—as she sees her job and in terms of what she believes to be best.

You have the responsibility for continuous interpretation of the place of art in the schools. Recall or read of the type of art required of those teachers who attended normal schools twenty or thirty years ago. You can help overcome this by giving teachers opportunities to work in art materials. After they recognize their own success you can begin to build program on what otherwise might be only activity. Devote more time to those teachers who are interested in working with children. These teachers and the exciting colorful results of the children's expressions will further your job of interpretation. Arrange for the classrooms to get special recognition. Help prepare and present exhibitions of art work. A few well presented bits of description or explanation will help the teachers and parents to know how to see, what to look for, why a child's sincere expression has value. Borrow exhibition material from art teachers in other cities and towns. Try for conference time when teachers can tell you their views. Plan with them to meet their needs as they see them! This will be a long process. It cannot be hurried or by-passed. You can help teachers to know that the climate for learning can be improved through a well planned art program. Your job is to study ways to have the teachers recognize this so that they can convince themselves. See an art education guide, Art Can Help, published by Alameda County, Court House, Oakland 7, California.

Van Winkle and Crusoe

EDITORIAL

Two of our favorite fictional characters are Rip Van Winkle and Robinson Crusoe. Rip Van Winkle went to sleep for twenty years. Robinson Crusoe lived on a desert island all by himself except for his man, Friday. When the many pressures of life get heavy we sometimes wish we could go to sleep for twenty years and wake up after the tug-of-war is over. At other times we think it might be nice to live on an undiscovered tropical island where people and ideas couldn't push us around. Both Rip Van Winkle and Robinson Crusoe had one thing in common—they didn't know what was going on in the world. In some ways Rip chose the easier way out, just to be totally oblivious to life as it developed. He didn't have to take sides on any issue. He just let others work it out. His excitement came after he came to. Rob's life was full of excitement, some real, some fancied. But he lived in a very *small* "world of his own."

A lot of people, even teachers, are like one of these two men. Whether they are asleep and oblivious in oblivion, or whether they are alert but nearsighted, the effect is much the same. We don't keep things from happening merely by ignoring what is going on. We have our isolationists in education, too. They come in all sizes and shapes. Some date on their own subject specialty to the extent that they consider success or failure in it as the sole index to a man's personal worth, like the Latin teacher we heard recently who lamented the fact that some people *even get doctor's degrees* without studying Latin. (I didn't dare tell her that she had a doctor in the crowd who quit Latin in high school because he was always getting it mixed up with Algebra.) Some live on larger islands, islands that may even encompass a great deal of formal education, but islands which have a great deal of water between them and the mainland. We need more teachers, and more citizens, who are not only conscious of what is going on in the world, but who are having a great deal to do with making it go on.

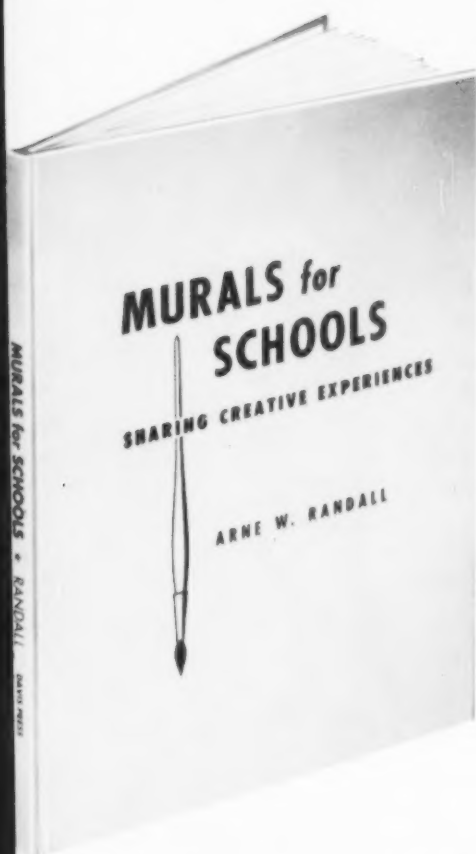
There is nothing more comfortable than an intellectual rut. All of them aren't lined with old-fashioned feathers. Some of the younger folk have taken to lining them with foam rubber. We love the familiar, and feel most secure in it. Some of us have been wearing blinders for twenty years and the only ideas that we feel comfortable around are those that were the vogue when we went to school. Let's face it. A lot of things have happened in the last twenty years. I must tell you of an adjustment I made myself several years ago. I met an old school buddy I hadn't seen for more than twenty years—at one of these commercial company parties. As the evening wore on we got very frank and free with each

other. Finally he said to me, "You're a great guy, but you don't know how to tie your necktie." That came as a kind of a shock to me. Hadn't I been tying my tie all these years the way my father taught me to do it? Of course, I had. The hitch was that the fellows around me had been tying their ties in a different way, a way that kept the knot from being lopsided. I can't say that I really hadn't noticed it, but it felt more comfortable to do it the way I always had. Well, this shock was good for me, and I made the change with only a minor scar on my ego. I can't say I like these thin ribbons and bows the fellows are wearing today, however. But maybe I'll even get to that by-and-by.

This leads me to suggest, with some fears and trepidations, that all of us need to be a little more conscious of what is going on in the art education world. Well-behaved teachers with good attendance records ought to be permitted, even encouraged, to take off a few days each year to see what other teachers are doing. Yes, these should have their expenses paid, too. They might visit other schools where exciting things are going on. They might even return to their old college and see what goes on there. Probably they would be greatly surprised to find that things are not the same. They might be stimulated to go back to college, to attend summer school, extension classes, and in-service workshops. And if they want to be very sure that they get a different slant they might try another college.

Conferences of the various art education associations are good places to refuel your enthusiasm and get new ideas. And if you feel that there is "nothing new" at these meetings (that you don't already know) you can find strength and support in the simple realization that there are others who share the same professional ideals. It is a lot like going to church. We don't often hear anything that is "really new" there, either. Plans for the coming National Art Education Association conference at Los Angeles, and the Committee on Art Education meeting at Ann Arbor, suggest that there will be a lot of new things for those who look for them. Another way to keep from being Rip Van Winkles and Robinson Crusoes is to keep up with our reading. There are many helpful books coming out each year, and some of the older ones would be worth going over again. There are good magazines, too. School Arts is trying to be one of them.

D. Kenneth Winebrenner



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3 Materials to Use Use of such basic media as crayon, chalk, tempera, yarn, ribbon, metal, wire, water color, mosaics, and various kinds of paper are illustrated and described. In addition you'll find methods of using material as well as suggestions for interesting variations.

4 Care of Materials Illustrations of various kinds of brushes for making murals; the care and storage of brushes—illustrated; how to clean brushes. The use of containers such as milk-bottle caps and muffin tins; how to make a lazy susan paint holder and other aids for distributing and using art materials in large classes.

5 Murals and the 3 R's Many suggestions for integrating mural making with other subjects. Evaluation of the completed mural by students and teachers. Culminating activities of a mural project such as a dramatic play, a dance, or choral readings. In addition there are here'show examples giving suggestions for organizing, executing, evaluating and culminating activities covering several different mural projects relating to integration.

6 Bibliography A listing giving complete reference data on publications the author has found helpful to teachers needing source material on various kinds of murals. Material is grouped under the three main headings: books, bulletins and magazines.

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